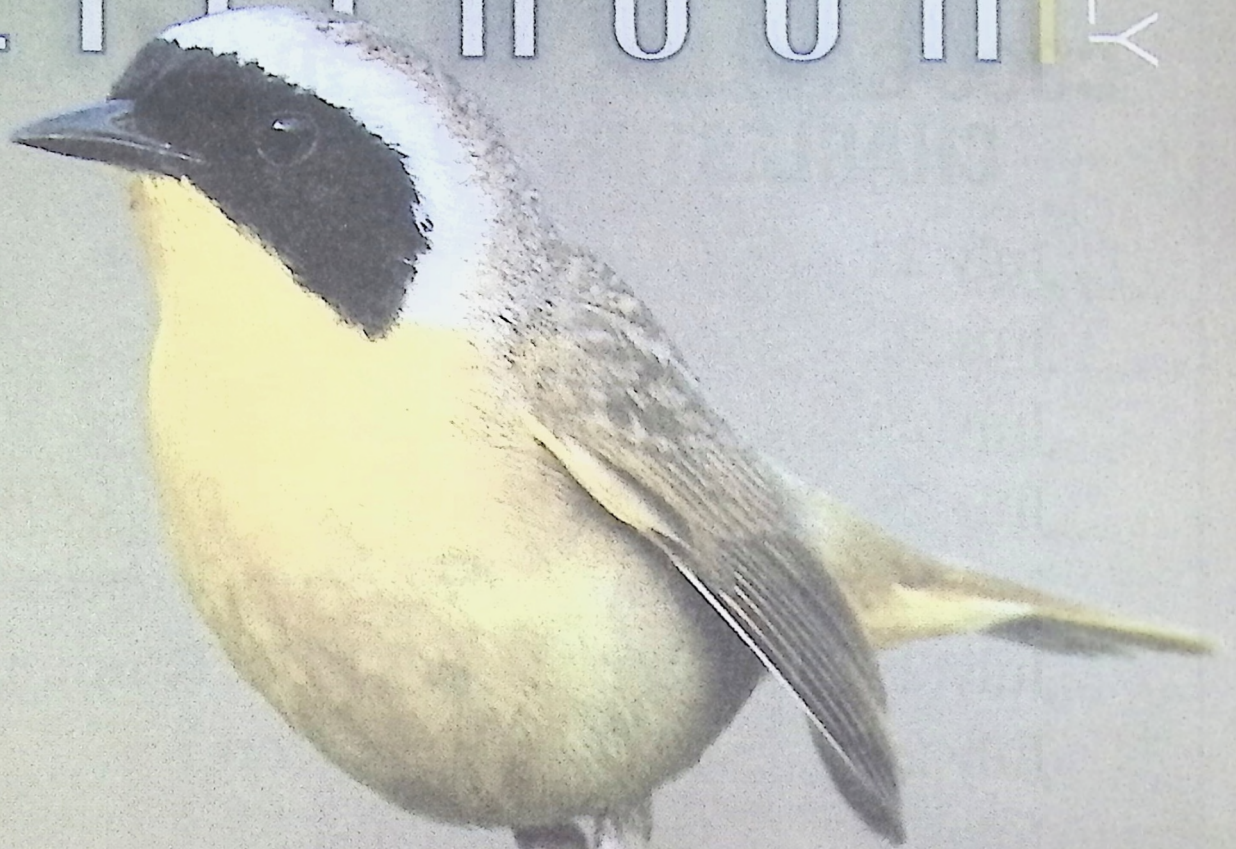


# JEFFERSON MONTHLY



## Neotropical Migrants

Daredevils in Decline



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#### ON THE COVER

A male Common Yellowthroat warbler surveys his nesting territory from atop a dried teasel. Common Yellowthroats are neotropical migrants, breeding in the temperate zone and migrating south to spend the winter in the tropics, from Mexico to Panama. Populations of many species of neotropical migrants are in sharp decline, but the Common Yellowthroat is a happy exception: this beautiful bird has become more common in the State of Jefferson over the past 30 years. Photo by James Livaudais.

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# JEFFERSON MONTHLY

JUNE 2005

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### FEATURES

#### 8 Neotropical Migrants: Daredevils in Decline by Pepper Trail

Neotropical migrants (often called "neotrops" for short), include many of the most colorful, familiar, and beloved birds of southern Oregon and northern California. Their lives are filled with adventurous travels, demanding almost unimaginable fortitude and skill. Unfortunately, the populations of many neotropical migrants are undergoing sharp and continuing declines. Every year, the spring chorus of returning songbirds grows a little bit quieter. It is hard to believe, but one of the greatest biological phenomena on earth – the spectacle of bird migration – is in very real danger of dwindling away.

*Local ornithologist and writer, Pepper Trail, examines the vibrant and all-too vulnerable lives of the neotrops who sometimes call the State of Jefferson home. Trail asks us to take care of these travelers and provides concrete ways for those without feathers to ensure the survival of our migratory feathered friends. Read and then look to the skies; perhaps you'll see a neotrop!*

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# JEFFERSON ALMANAC

Fenna Corry

## A True American Hero . . . right here in Klamath Falls

I'll admit that I'm drawn to stories about prisoners of war and tales of their survival. I'm sure this is a result of growing up with a mother who spent forty months in a Japanese prison-of-war camp in Indonesia during World War II. She was 18 at the time. Her dad worked for Shell oil, and as soon as the war started, all whites living in Indonesia were thrown into prison. I try to imagine what it was like for my mother, now almost 82 years old, who emerged from the experience weighing only 80 pounds. Most of the prisoner of war stories I've read have been about World War II, and I've focused on women who lived to write about it.

But a few years ago, our local paper mentioned the publication of the third edition of Ernie Brace's *A Code To Keep* (first published in 1988, and republished in 2001 and 2003), and I knew I had to read this book. I was disappointed to discover I would be out of town the day of the release, but a friend obliged by running the errand for me, including getting Ernie's autograph. A few months later, on a long road trip, I read the book aloud to my husband. We were totally unaware of the miles flying by as we were mesmerized by the story of the longest-held civilian prisoner during the Vietnam War. Ernie was captured May 21, 1965 while working as a pilot who delivered supplies to Lao Special Forces. After being taken to Dien Bien Phu, he was locked in a bamboo cage that was only three feet wide and four feet tall, and lived there for forty months (with the exception of short freedoms during his three escape attempts). Though he was subsequently moved to other locations, Ernie was not released until 1973.

In an effort to make more people aware of this exciting book, I suggested it as the reading choice for my book club. Since Ernie lives right here in Klamath Falls, what better way to appreciate the book

than to invite him to join our meeting! It helped that one of the members of the club has a connection with Ernie, and we were delighted to have Ernie and his wife Nancy as our guests.

The most amazing aspect of the book for me, was the fact that Ernie remembered so much, and in such great detail. How was that possible? Yes, he mentions several times in the book that he has an almost photographic memory, but the level of detail still fascinated me, so I asked Ernie about this. He explained that while imprisoned—especially during those years when he was totally by himself and living in a bamboo cage—he could concentrate, think, and remember things in great detail. After all, there was nothing to distract him. He didn't have to think about his next meal, or what to wear. He could leave his body and live in thought. He found himself focusing on other things: "The hours I spent studying insects and animals around the cage helped keep my mind alert. Unable to move in a cage whose stench I had now grown accustomed to, I became an expert observer of the anatomy and behavior of the mosquito, the takeoff and landing characteristics of the common fly, and the eating habits of the ground beetles around the cage" (p. 121). Another of Ernie's strategies was to go back through the various crossroads in his past, imagining a life played out depending on which decision was made at each juncture. He also learned to not worry about something over which he had no control.

In 1968, Ernie was finally taken from his cage in the jungle to Hoa Lo Prison, also known as the Hanoi Hilton, and the first American voice he heard since he had been imprisoned three-and-a-half years earlier was that of John McCain, who was in the cell next to his. McCain describes this meeting in the foreword of *A Code To Keep*:



*In October of 1968 ... I had been a prisoner of war in Hanoi for almost a year, and again found myself in a prolonged period of solitary confinement. After hearing a commotion in the cell next door, I tapped on the wall to communicate, and thus began my friendship with a true American hero, Ernie Brace. Ernie's imprisonment has no parallel in American history ... More than five hundred Americans were lost in Laos. Only nine survived and were released. Ernie's book is therefore a unique addition to existing accounts of the Vietnam POW experience, and to the literature on the war itself ... The account of courage contained in this book is timeless. I am proud to call Ernie Brace a friend.*

After being released and the subsequent long recuperation from his ordeal, Ernie's life continued to be one that included adventure and world-wide travel while working for Evergreen International and Sikorsky Aircraft. He was in China during the uprising at Tiananmen Square, watching the riots from the balcony of the hotel where he and his wife Nancy lived. He was in Russia before Vladivostok was open to foreigners, and in 1993 when Mikhail Gorbachev visited the United States, Ernie was asked to accompany him. Ernie has met with a number of presidents, including visiting Ronald Reagan at his home.

Ernie Brace is indeed an American hero, and Klamath Falls is proud to have him in its midst. We are grateful that he continues to write and give generously of his time to speak to community groups and work on behalf of veterans. There is talk about a movie based on his book, but don't wait for its release ... take the time to read Ernie's remarkable story.

*A Code To Keep* originally published by St. Martin's Press, is now published by Hellgate Press ([www.hellgate.com](http://www.hellgate.com)), and is available at Shaw's Stationers in Klamath Falls as well as on Amazon.com. □

Fenna Corry works for Cell Tech International and loves the abundant opportunities to walk, bike, and row in Klamath County. For more information about all that Klamath County has to offer, visit <http://www.klamathcounty.net>.

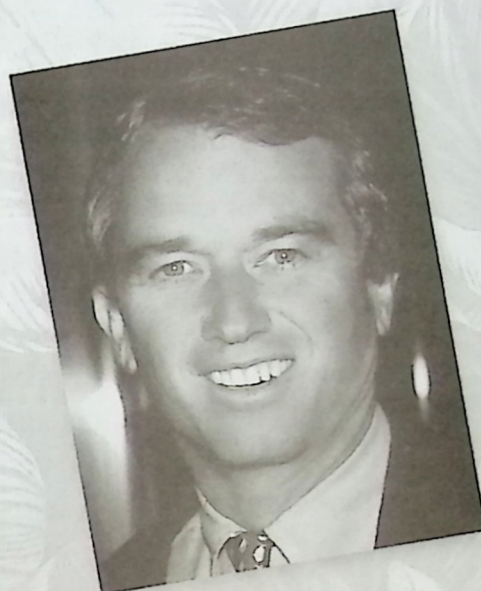


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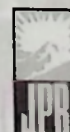
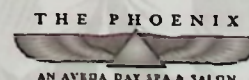
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See page 20 for e-mail directory.







# TUNED IN

Ronald Kramer

## The "Citizens for Democracy Now" Report

For some time a group of Ashland citizens, under the name "Citizens for Democracy Now," have been lobbying JPR to schedule a daily hour-long program, entitled *Democracy Now*. The program, produced by a private corporation and distributed by the Pacifica Foundation, is widely viewed as a program engaged in advocacy journalism. JPR shares that view. Indeed, the program's host proudly took credit in that characterization when she spoke recently in Ashland. Across the country, the vast majority of public radio stations, faced with the same requests, have rejected the program for that same reason. In contrast, a small number of stations qualified for support by the Corporation for Public Broadcasting (CPB), although none in Oregon, have scheduled the program.

On Thursday, April 21, the "Citizens for Democracy Now" publicly released a report entitled "Jefferson Public Radio Needs *Democracy Now* To Add Balance to Corporate and Government Slanted News Reporting" and asked for my response to its contents. This is that response.

First, let me say that I credit these individuals with good intention. They have not sought to organize boycotts or demonize JPR as have organizers of some previous attempts to influence our programming decisions. Indeed, some of the problems they identify in the media world are concerns that I deeply share—and to which I have repeatedly devoted this space over the past thirty years.

The "Citizens for Democracy Now" report is, however, off base in a number of

areas. It is not, as it suggests, an analysis of JPR's programming. The majority of the report discusses America's media environment, in broad stroke, with predominant emphasis upon ownership and operation of commercial on-air, and cable, television and print media. While we live in this nation, those issues have nothing to do with JPR's goals, mission and operations.

The report then turns to public broad-

casting with significant attention paid to public television. In March, 1998, when James Ledbetter wrote the book *Made Possible By...*, I contacted him and asked for permission to reprint the digest of his book which had been published in *The Nation*—which was highly critical of public broadcasting for many of the same reasons articulated in the "Citizens for Democracy Now" report. We reprinted that article in this magazine

and, in the same issue, I wrote a column criticizing his book for castigating public broadcasting (including public radio) when what he was really writing about was public television. In a phone conversation, he agreed that he had unfairly included radio within his television-focused critique. In that same vein, any problems identified in the "Citizens for Democracy Now" report which may exist in public television, have nothing to do with JPR's operations.

Eliminating all of that material, approximately 25% of this report deals with public radio—sort of. The report's contents are taken almost exclusively from critical analyses of National Public Radio (NPR) published by Fairness and Accuracy in Reporting (FAIR)—an organization that describes itself as a progressive, activist

media watch group committed to structural media reform. It is certainly not an unbiased research organization.

First, the report identifies by percentages of air time the news and public affairs programs JPR schedules from each program source. It reports that JPR produces 17% of that total, that "PRI/BBC" constitutes another 27%, and that what it calls "NPR/JPR" constitutes the remaining 53%.

Let's look at each.

I am disappointed that the report, beyond offering the 17% number, does not include one sentence devoted to the content of the 17% of our schedule which JPR produces. We spend in excess of \$150,000 each year creating that programming. In addition to being extremely popular, it is widely acknowledged to be highly relevant and important. More crucial, because we have editorial control over it and because it is placed in "prime time," we design that programming specifically to achieve coverage of a wide range and balanced treatment of controversial issues—*precisely the type of coverage the report criticizes us for lacking*. Ignoring this programming is a serious flaw in the report's analysis.

As to "PRI/BBC," the report inaccurately lumps the BBC into PRI and then dismisses it by noting that PRI is dependent upon the same financial support structures for which the report criticizes NPR. In fact, PRI's entire role with the BBC is to manage the contractual and billing relationships between U.S. public radio stations which purchase the program and to arrange the satellite connection to transmit the programming to us. PRI has no editorial role in the BBC's content and anyone who knows anything about the BBC would scoff at the very idea that it might. I have sat in on BBC editorial meetings in London and can personally attest to the care they dedicate to assuring the accuracy and balance of their reporting. The BBC is widely regarded as one of the most comprehensive, unbiased and authoritative news sources in the world and JPR schedules almost as many daily hours of programming produced by the BBC as that produced by NPR. And, yet, this report dismisses that content.

The vast majority of the public radio portion of the report deals with what it labels "NPR/JPR." That label, itself, is a serious flaw in the report. NPR is a corporation headquartered in Washington, D.C. JPR is an entirely

CONTINUED ON PAGE 14



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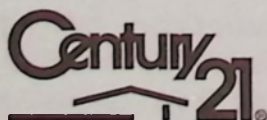
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## JEFFERSON PERSPECTIVE

*Russell Sadler*

### Differing Visions

Last week produced dual milestones in commercial aviation. The Airbus A380 "Super-jumbo" made its maiden flight and Boeing announced near-record orders for its newest commercial jet, the 787 just going into production. The news media portrayed this as a contest to the death for orders between Airbus and Boeing, implying the loser may go bankrupt. By framing these events as a conflict, the media missed the story.

The airlines have a history of preserving competition in the airplane production business so they can play one manufacturer off against another in a effort to keep airplane prices down. Airlines once played Douglas, Lockheed, McDonnell and Boeing off against one another, just as the airlines are now playing Airbus and Boeing off one another and forcing both companies to offer discounts to get orders.

The real story here is the difference in visions of the future of the airline business between Airbus and Boeing. Airbus sees the industry continuing with the "hub and spoke" system evolved after "deregulation" in the mid-1970s. The A380 will carry 550 passengers between established hubs. The 223-seat 787 is designed to serve the evolving "point-to-point" market. Modern GPS navigation systems allow airlines to ignore the established electronic airway system and fly directly from one mid-size market to another, by-passing congested and expensive hub airports. The media attention on Boeing and Airbus also obscures recent developments that put smaller market airports back into the passenger game in a big way.

With deregulation, cities the size of Medford and Eugene lost their important direct flights east to major hubs like Denver

and Chicago to make connections for further destinations. It has taken nearly 30 years to get them back. Today, passengers in Medford and Eugene can choose daily flights to Salt Lake City or Denver on modern jets smaller than those made by Boeing or Airbus. The plane is usually a 50-passenger Canada Regional Jet — the CRJ 900

— built in Canada by Bombardier. The major airlines are long gone from markets the size of Medford and Eugene although the names linger — United Express and Continental Connection. This is a marketing gimmick to take advantage of "brand identification." Flights on either "airline" are operated by Skywest, one of the region's largest airlines with more than 8,000 employees.

Despite these bright spots, airlines and air-

plane manufacturers remain financially troubled industries. The ideologically driven, ill-advised decision to "deregulate" the airlines 30 years ago created investor doubts and destroyed the way airlines traditionally financed new airplanes. Despite the "free-market" rhetoric, this industry has been heavily

subsidized by government from the beginning. The first airlines in the Pacific Northwest relied on government mail contracts to buy airplanes made by Bill Boeing in Seattle. The airline that flew mail into Eugene and Medford, Pacific Air Transport, was one of four airlines that merged in 1931 to form United Airlines.

The places where all flights begin and end — airports — are publicly owned. Medford had the first municipally owned airport in Oregon. A Eugene Studebaker dealer, Mahlon Sweet, insisted in the 1920s that airports

CONTINUED ON PAGE 33



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June 21

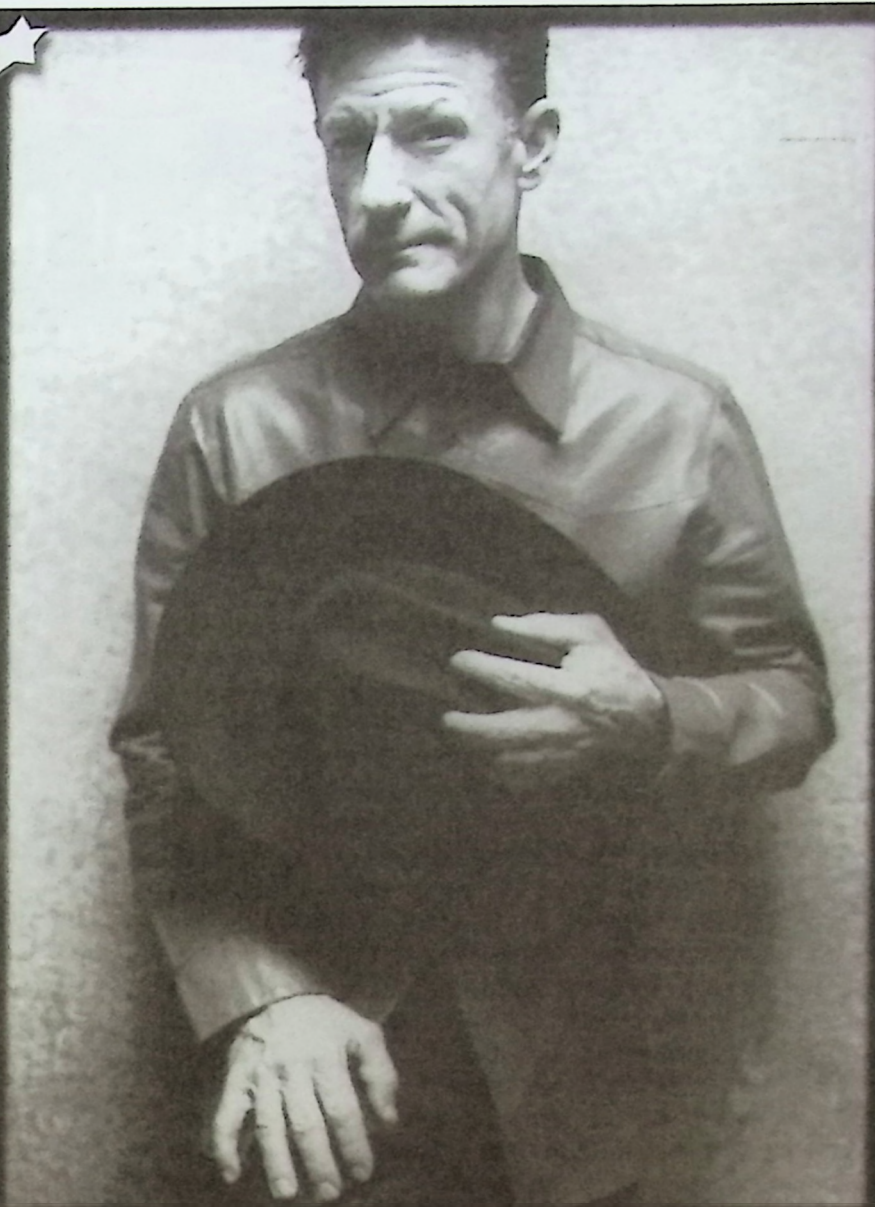
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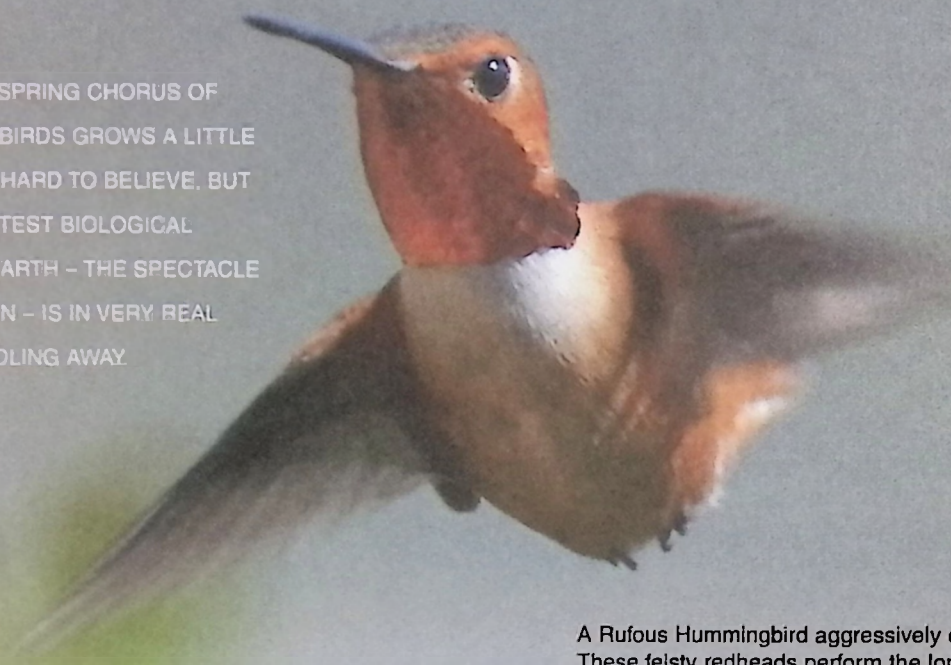


# Neotropical Migrants

## *Daredevils in Decline*

By Pepper Trail  
Photographs by James Livaudais

EVERY YEAR, THE SPRING CHORUS OF RETURNING SONGBIRDS GROWS A LITTLE BIT QUIETER. IT IS HARD TO BELIEVE, BUT ONE OF THE GREATEST BIOLOGICAL PHENOMENA ON EARTH – THE SPECTACLE OF BIRD MIGRATION – IS IN VERY REAL DANGER OF DWINDLING AWAY.



A Rufous Hummingbird aggressively confronts the camera. These feisty redheads perform the longest migration of any bird in the world – measured in body lengths!

**A**h, Puerto Vallarta! This beautiful bay nestled on the Pacific coast of Mexico is an irresistible destination for those who long to escape the grim reality of winter. The lush green vegetation, the delicious tropical fruits, and the beautiful sandy beaches attract visitors from everywhere. Check it out: that heavy-set guy over there, gorging himself on papaya, is from New Jersey. The skinny fellow nearby, nervously sipping a sweet drink, is from Minnesota. The shy one off by herself, trying to blend into the background, is from Oregon. And that long-legged beauty standing on the beach, wearing nothing at all, has flown here all the way from Alaska.

I am, of course, talking about birds. The New Jersey native is a Rose-breasted Grosbeak. The nervous drinker is a Ruby-throated Hummingbird. The shy Oregonian is a Willow Flycatcher. And the long-legged beach beauty is a Stilt Sandpiper. All are neotropical migrants: that is, they are birds that nest in the temperate to arctic latitudes of North America, but spend the winter in the tropics of Central and South America. Neotropical migrants (often

called “neotrops” for short), include many of the most colorful, familiar, and beloved birds of southern Oregon and northern California. Their lives are filled with adventurous travels, demanding almost unimaginable fortitude and skill.

Unfortunately, the populations of many neotropical migrants are undergoing sharp and continuing declines. Every year, the spring chorus of returning songbirds grows a little bit quieter. It is hard to believe, but one of the greatest biological phenomena on earth—the spectacle of bird migration—is in very real danger of dwindling away.

**Should I Stay or Should I Go?** But let’s begin at the beginning. Why is it that some of our birds remain stubbornly sedentary for their whole lives, while others, seemingly equally well-adapted and successful, undertake perilous migrations of thousands of miles each year? This is the question of *residency*. Biologists generally classify birds into one of four residency categories: permanent residents, short-distance migrants, long-distance migrants, and vagrants.

As the name implies, *permanent residents* never stray



far from the local area where they were born. The extreme example of this in our region is the Wrentit, a drab brown bird with fierce yellow eyes, which in the course of its whole life may not move more than a few hundred yards from the blackberry bramble in which it was hatched. Other familiar permanent residents are Western Scrub-Jay, Black-capped Chickadee, and Song Sparrow. *Short-distance migrants* respond to the arrival of winter by moving a few thousand feet downhill or a few hundred miles south or west. Local birds with this strategy include the Dark-eyed Juncos that leave the mountain forests to swarm our valley bird-feeders in the winter, and the Western Meadowlarks that fly here from eastern Oregon, seeking snow-free pastureland. *Long-distance migrants* include all the neotrops, as well as far-northern breeders that come just this far south in the winter, like the Golden-crowned Sparrow, a tundra-nester that is one of the commonest winter birds in Oregon and northern California.

Finally, there are *vagrants*. If that sounds like a negative term, it may reflect the frustration of ornithologists with birds that keep no regular schedule, but appear now here, now there, then disappear, only to return in a few years in great numbers. The most familiar vagrants in our region are members of the finch family: Pine Siskins, Evening Grosbeaks, and Red Crossbills. These are all dependent on the seed crops of conifer trees, which are notoriously unpredictable. The birds, therefore, have adapted to wander over huge areas searching out the best crops. Unlike the migrants, they follow no regular routes and have no definite "summer" and "winter" ranges. Wherever they are, is home—just not for long.

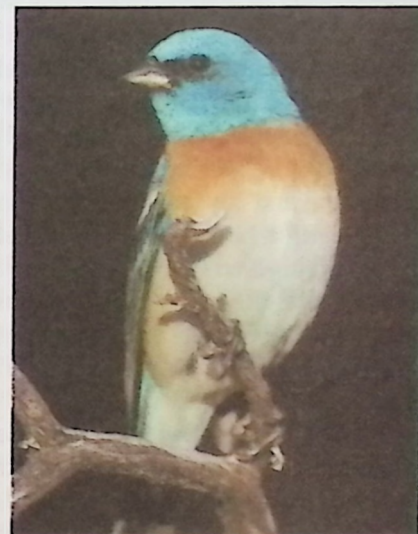
If you want to figure out if a bird is likely to be a neotropical migrant, think about what it eats. The birds who remain here all winter eat food that can be found in even the coldest weather, like nuts and seeds (eaten by juncos, jays, finches), bark insects (eaten by woodpeckers, nuthatches, chickadees), or warm-blooded prey (eaten by hawks and owls). But what about birds that eat flying insects (swifts, swallows, flycatchers) or leaf-eating insects and caterpillars (warblers, tanagers, orioles)? The bug-filled spring and summer are feast times for these birds, but when the frosts of fall arrive, their food supply disappears. They have to leave for someplace where insects can be found all year round, and that

means the tropics. So, our familiar Violet-green and Barn Swallows, our colorful Hermit Warblers and Western Tanagers, our beautifully singing Black-headed Grosbeaks and Lazuli Buntings, all leave the mountains and valleys of Oregon and northern California, and head south.

Let's compare two similar species with different residency strategies: the Black-capped Chickadee and the Yellow Warbler. Both spend the summer searching for insects in the alders, willows, and maples along the region's rivers and creeks. They are about the same size, have similar beaks, and feed on the same sorts of leaf-eating cater-

year, and he has returned to you after flying thousands of miles back and forth from his wintering grounds in the cloud forests of Guatemala. These birds have more adventures in their few years of life than most of us will ever dream of.

I find it easiest to identify with the drama of the migratory journey in the fall. Each year, as I watch the flocks passing southward down the valley, I wonder: when animals leave home, what do they take with them? It is humbling to consider their empty-handedness. In many bird species, the adults depart on their southward journey long before the young of the year rouse themselves. Try to



LEFT: Almost all members of the tanager family nest in the tropics, and the male Western Tanager seems to bring the brilliant colors of the jungle north with him when he returns each spring.

RIGHT: The Lazuli Bunting is still a common species in the foothills of the Cascade and Siskiyou Mountains, but has declined significantly since the 1960's. Photos by James Livaudais.

pillars and other insects. But come fall, the warblers fly off to winter in Mexico, while the chickadees stay put. Why? The reason can be found in the greater foraging flexibility of the chickadees. When leaf-eating insects disappear along with the leaves, chickadees are able to switch to searching bark for the insects hidden there, and also eagerly visit feeders for sunflower seeds. Warblers are more specialized leaf-foragers, and so must head south to the ever-leafy tropics.

**The Miracle of Migration.** The migration of birds is certainly one of the miracles of nature. Neotropical migrant songbirds find their way over thousands of miles, almost always flying at night, using landmarks, the stars, and even the ghostly magnetic field of the earth itself. Their navigation systems guide them unfailingly back to the same small areas, summer and winter, year after year. The oriole in your yard this summer could very well be the same bird as last

conceive that journey. A young sandpiper, hatched scant weeks earlier, rises into the Alaskan night. As she turns south, she senses, and bids farewell, a certain pattern of stars, a certain tug of the magnetic vector. Her birthplace gives her a gift as she departs: a map to lead her home again.

Now, led by no father or mother, following no guide, she must ride her strong young wings south over the limb of the planet, passing the dazzling glow of California cities, shadowing the serpentine coast of Central America, down over the equator into the utterly unknown skies of the southern hemisphere, smudged with swarms of strange stars. Thousands of miles of solitude, led onward by nothing more substantial than a profound attention to what feels right and what feels wrong, to a destination marked only by a personal sense of arrival. One day that sense comes, and sends our young sandpiper sweeping in to settle on the dunes of a South American beach.



Soon, she is avidly pursuing Peruvian sand fleas, her arctic memories tucked away until they are needed again.

As if the southward journey wasn't remarkable enough, many neotropical migrants follow an entirely different route north in the spring. Sometimes the reasons are meteorological, related to prevailing winds; in other cases the migrants are tracking food supplies. For example, many arctic-nesting sandpipers migrate south through the Great Plains, where food is still abundant in late summer. However, those areas are often frozen solid when the sandpipers migrate north in early spring, and therefore the birds follow a route along the Pacific coast.

**Daredevils in Decline.** Sadly, the lives of our migratory birds are becoming a little more dangerous every year. The populations of many of these birds are in serious decline. We know that neotropical migrants are in trouble from many lines of evidence, including observations in our own back yards. But undoubtedly the most comprehensive and scientifically rigorous data come from the Breeding Bird Survey (BBS), an annual bird survey effort administered by the U.S. Geological Survey (USGS) across the United States and Canada since 1968. Counts are carried out along roadside routes which are 24 miles long and consist of 50 evenly spaced, 3-minute point counts. All birds seen or heard within ¼-mile of each point are recorded. Each route is surveyed one morning per year during the early breeding season, and the same routes are surveyed annually, ideally by the same observer. USGS maintains excellent, user-friendly summaries of the data from over 4000 routes on the Internet (<http://www.mbr-pwrc.usgs.gov/bbs/bbs.html>).

Using this BBS data, I analyzed population trends for songbirds in our general region of North America from 1968-2002 (the time span for which full data summaries were available). Almost the entire Klamath-Siskiyou Ecoregion (the ecological equivalent of the Jefferson Public Radio listening area) falls within the "Southern Pacific Rainforests" region as defined by the BBS. This extends from central coastal California north to the Canadian border, and encompasses the area west of the Sacramento Valley in California and Cascade Mountains in Oregon and Washington. Although this is a much larger area than the Klamath-Siskiyou, the South Pacific Rainforests BBS region provides a good match for our bird communities.

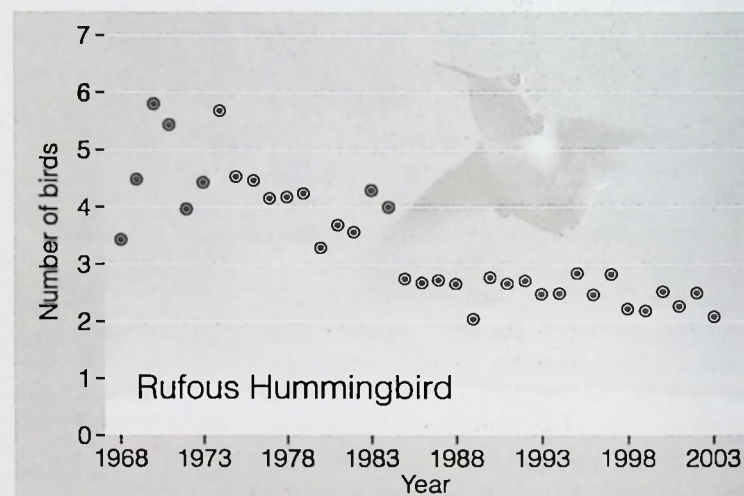
I focused on 95 breeding native landbird species of the Klamath-Siskiyou for which adequate BBS data were available. The results show that the health of our bird populations is in serious trouble. Between 1968-2002, almost three times as many of our bird species showed significant population declines as increases: 32% declined while 12% increased (the remaining species showed no significant population trend).

To discover how this overall pattern relates to neotropical migrants, we can examine population trends in relation to residency status, comparing permanent residents, short-distance migrants, and neotropical migrants. Our permanent resident birds generally seem to be doing all right: about the same number of birds in this category showed population increases and declines. However, short-distance migratory bird species showed far more declines than increases (32% of these birds declined and only 11% increased between 1968-2002). This difference was greatly magnified among neotropical migrants, in which six times more species showed significant declines than increases (36% declines and only 6% increases). Among the seriously declining species are some of our most familiar birds,

including Western Wood-Pewee, Barn Swallow, Chipping Sparrow, and Bullock's Oriole. Only two of our neotropical migrants showed significant population increases between 1968 and 2002: Common Yellowthroat and Black-headed Grosbeak.

Sadly, similar declines among neotropical migrants have been documented around the country. Attention was first focused on the problem with a 1989 book, *Where Have All the Birds Gone?*, by John Terborgh, and many studies since have confirmed the seriousness of the problem. The question is, why are neotropical migrants doing so much worse than permanent residents or even short-distance migrants?

**Perilous Passages.** A neotropical migrant faces threats at each stage of its annual journey. Let's consider one familiar example, the Rufous Hummingbird. This tiny bird, which weighs less than a nickel, breeds as far north as southern Alaska and winters in Mexico, which gives it the longest migration of any bird—measured in body lengths, that is. Although still a common breeding bird in the Klamath-Siskiyou region, Rufous Hummingbird numbers have declined by about 50% over the past 30 years.



Average numbers of Rufous Hummingbirds counted during Breeding Bird Surveys in our region have fallen by almost 50% in the past 30 years.

Rufous Hummingbirds begin to arrive in our region in February, traveling north from Mexico along the Pacific coast. Timing is critical. If the hummingbirds arrive too early, a late-winter stretch of bad weather could easily mean death. Even though Rufous Hummingbirds are able to feed on tiny insects as well as nectar, they have very high energy needs and very little ability to survive starvation. But if they arrive too late, they could miss out on mating opportunities. You may not be surprised to learn that this possibility worries the males more than the females: male Rufous Hummingbirds arrive on average two weeks earlier than their mates.

Most Rufous Hummingbirds are back in Oregon by early April, and quickly begin nesting. All nest duties are carried out by the females alone; the males spend their days noisily displaying and defending their territories of flowers. It takes about 6 weeks from egg-laying to fledging of the one or two young. Males move away from their breeding territories as early as June, followed by females and newly-fledged young in July. That's right: by the middle of summer, Rufous Hummingbirds are already migrating again.

The first movements are elevational: the hummingbirds follow the rising tide of flowers up the slopes of the Siskiyou and Cascade



Mountains. What happens next is still mysterious. It is certain that the great southward migration of Rufous Hummingbirds in North America moves through the Rockies, taking advantage of the abundant high-elevation wildflowers. Could our Rufous Hummingbirds move north up the Cascade Range, and then east through the Blue Mountains to reach the northern Rockies, before turning south? Recoveries of banded hummingbirds suggest that some actually follow this roundabout route, though most probably take the more direct—but less food-rich—flyway along the crest of the Sierra Nevadas.

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The Yellow-breasted Chat spends May-September lurking in the dense undergrowth along our rivers and creeks, and then seeks out similar habitats from Mexico to Panama for the rest of the year. Photo by James Livaudais.

By September, most Rufous Hummingbirds are back on their wintering grounds in the pine-oak forests of central Mexico. They are just as pugnaciously territorial on migration and during the winter as they are during the nesting season. On their breeding grounds, Rufous Hummingbirds must compete with at most one other hummingbird species, but in Mexico they engage in fierce competition for nectar with as many as sixteen other kinds of hummingbirds! Come January, they begin to move north all over again, and many will return to exactly the same nesting area they left behind—in some cases actually refurbishing the very same nest they used the previous year.

Throughout this annual round, Rufous Hummingbirds face dangers at every turn. Strong headwinds and freezing temperatures are constant threats during migration. But these threats, at least, are familiar, and have been overcome by countless generations. That is not true for many of the new obstacles that human activity has placed in the way of migrants, including power lines, towers, antennas, wind turbines, and skyscrapers with plate glass windows. These take a huge toll on migrating birds, especially low-flying species like hummingbirds. Towers alone are estimated to cause the death of 4 million birds per year in the U.S., and estimates for bird mortality from collisions with windows range from a “low” of 98 million to a high of 976 million per year!

Then there is the problem of habitat loss. Rufous Hummingbirds winter primarily in tropical highlands. In these areas, the clearing of land for agriculture continues at a very high rate. In the patches of habitat that remain, birds are often exposed to high rates of pesticides, which are subject to little regulation in most tropical countries.

For our neotropical migrants that depend on old-growth

forests for nesting, like the Olive-sided Flycatcher and Hermit Warbler, logging in the Pacific Northwest has been a significant factor in population declines. More than 95% of the ancient forests in the United States have been cut. The forests that remain are often broken up, or fragmented, into small patches. Although many birds (including Rufous Hummingbirds) can find the food they need in this kind of cut-over landscape, habitat fragmentation can still cause other problems. There are usually many more nest predators, like jays, raccoons, and feral cats, in isolated patches of trees than in continuous forests. These predators eat so many eggs and nestlings that they can decimate whole populations of birds in just a few years.

Other neotropical migrants need the riparian forests that grow along rivers and creeks. As you can prove to yourself on any summer evening, mosquitoes and other insects love the edge of streams. That means insect-eating birds love these areas too. Unfortunately, the vegetation along many streams has been cut for timber, cleared for houses, or trampled by cattle. As a result, stream-loving neotropical migrants like the Yellow Warbler, Willow Flycatcher, and Bullock's Oriole are becoming rare in many areas.

With all these threats, it seems almost miraculous that neotropical migrants continue to beat the odds year after year and return to grace our lives every spring. Their adaptability and resilience are profoundly humbling. Surely these tough and beautiful survivors deserve all the help we can give them.

**What We Can Do.** There are many organizations dedicated to the protection of neotropical migratory birds. Two of the most effective nationwide groups are the National Audubon Society and the American Bird Conservancy, both of which support a variety of programs to reduce threats to migrants. Your membership dues to such groups are a real contribution to these programs.

On a more direct personal level, you can take actions to benefit neotropical migrants. Buy organic shade-grown coffee, which is grown beneath canopy trees, preserving wintering habitat for migratory birds. Almost all supermarkets now carry several varieties of certified organic shade-grown coffee beans. If you're a homeowner, you can avoid the use of pesticides and herbicides, and landscape your property to be wildlife-friendly, with native trees and shrubs providing nesting habitat. Take steps to minimize bird collisions with windows by using screens or non-reflective coatings. If you're a cat-owner, make it an indoor pet—that will be more healthy for your cat and certainly more healthy for the birds around your house!

But first of all, simply care. Take the time to watch the migratory birds that grace our backyards and forests, and marvel at their beauty and at the adventurousness of their lives. From that attention will grow a commitment to ensure that the songs that bring us back the spring will always ring out over our reawakening countryside. Why wait? Just step outside, and begin. ■■

Pepper Trail is the ornithologist at the National Fish and Wildlife Forensics Laboratory in Ashland, and is an adjunct professor of biology at Southern Oregon University. He writes regularly about the natural history of the Klamath-Siskiyou region.



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## NATURE NOTES

Frank Lang

### Local Cuisines

I have traveled some and I have a certain enthusiasm for food, all kinds of food, as readers know. What I ate in Tuscany, Japan, Mexico, and Great Britain seemed closely tied to the local area and its ability to sustain the local human population.

Much of what I ate seemed to be local: jacket potatoes with a corn topping at a place in London near St Paul's called *Enough to Feed an Elephant*; pastas made from local wheat in Tuscany covered with a tomato, wild boar and wild mushroom sauce; still wiggling freshwater shrimp and roadside weeds in Japan; and finally, exotic tacos in Mexico. The common factor among these delicious meals, is that the ingredients are all local in origin. It goes to show that the consumption of regional foods leads directly to sustainable regional diets.

In these countries small shops, green grocers, butcher shops, bakeries filled with locally grown foods line the streets. Take the lunch counter in Tisapan el Alto in the Mexican State of Jalisco. It is in the middle of a large open room surrounded by several butcher stands, a sausage factory, two juice bars and a poultry counter. I was deep into a big bowl of birria, a kind of stew usually made of goat. Mine was beef. Someone violated our *Don't look up, don't look down* rule while eating at this excellent lunch counter and said "Look at that!" I turned to see a boy on a bike making the rounds of the butcher shops with a fresh skinned, dressed cow's head balanced on the handlebars. Now that's local. Kind of made me wish for goat birria, however.

Of course you can find foods from all over the world if you go to supermarkets. Go to Harrods' Food Floor in London;

there you'll find everything from everywhere any time of year. Blood oranges from South Africa, bananas from Nigeria, foods from all over, just like supermarkets here.

We North Americans have almost any kind of food, from anywhere, whenever we want it. Although we have regional cuisines, for example, Gullah in South Carolina, Tex-Mex in the Southwest, and Jello in the Midwest, most of what we eat comes from way far away and not just across the valley or over the mountains.

Vast areas of highly developed industrial agriculture in Mexico surprised me. Miles and miles of huge fields grew along either side of the Autopista. Crop dusters were parked on access roads and acres of plastic sunscreen and complicated irrigation systems stretched on forever. I

should have known about this vast agricultural infrastructure based on all the "grown in Mexico" fruits and vegetables I eat at home, but somehow I still expected small farms. A large overloaded truck filled to overflowing with broccoli, with a crew of six or eight on top amazed us. Where *was* all that broccoli going? Don't know for sure, but I'll bet it was shipped north to keep me well supplied with fresh green broccoli in the dead of winter.

This made me wonder what our Rogue Valley diet would be like if the eighteen-wheelers failed us. Can our local agricultural base sustain *our* local population? Good farmland is turning into housing developments and golf courses. We depend on global agriculture. Perhaps we should encourage local agriculture by consuming locally produced foods. Here are some hints: build your diet

CONTINUED ON PAGE 17



# Palo Alto Chamber Orchestra

By Margie Daly

For more than twenty-five years on the last Monday evening in June, the Elizabethan Theatre of the OSF has been host to a unique sort of drama—25 or so young musicians who fill the air with breathtaking music performed with vigor and astonishing virtuosity. The Palo Alto Chamber Orchestra, founded in 1966 by William Whitson, is currently under the direction of Benjamin Simon who has carried its baton of excellence into the twenty-first century. JPR's former Music Director Pat Daly interviewed him for a rare glimpse behind the scenes.

Pat: As a chamber orchestra, are there some advantages that you have over larger ensembles?

Ben: Well, yes. There are quantitative as well as qualitative differences. A chamber orchestra, as its name implies, is a smaller group. It's very flexible in size; it can be from a small handful of players to thirty-five or forty. What makes PACO unique is that we're an orchestra comprised solely of talented young string players through the high school ages. So we focus on the repertoire for string orchestra, and we supplement the strings with professional woodwind players when we need to play Beethoven or Mozart symphonies or something that needs larger forces.

The qualitative difference is that it creates a much more intimate experience. Everyone is very important in a chamber orchestra. I've played in the New York Philharmonic and the Los Angeles Philharmonic. Sitting in the back of a big orchestra is a wonderful experience, but it's very different—feeling like your voice isn't as important as it is in an orchestra like PACO.

Pat: What kind of repertoire does that open up for you, Ben?

Ben: The orchestra used to focus on baroque and early classical repertoire. But I have moved the orchestra more into the twentieth and twenty-first century. For example, our program that we



The Palo Alto Chamber Orchestra will perform in the Elizabethan Theatre of the Oregon Shakespeare Festival in Ashland on Monday, June 27 at 8:30pm. Tickets are available at the Festival Box Office for \$12.00 and \$8.00 (discounted price for JPR Listeners' Guild Members, OSF Members, students and seniors).

are bringing up to Ashland includes a work for solo cello and strings by Lou Harrison, who is a well-known California composer influenced by the music of India and China. Also, the Swiss composer Honegger wrote a beautiful *Concerto da camera* for flute and oboe with string orchestra. And we're performing one of the best works of all time for any ensemble, Tchaikovsky's *Serenade for String Orchestra*—a great romantic piece written exactly for a PACO-sized orchestra.

Pat: Tell me a little bit then about your players—where do they come from, what are their ambitions....

Ben: It's very competitive to get into PACO, which consists of five levels of string orchestra, each with twenty-five players in it (basically twelve violins, six violas, six cellos and a double bass). We audition about eighty kids for ten or twelve spots. And usually the openings are at younger levels because once young musicians get into PACO, they don't like to leave. They tend to graduate into the upper levels, so that by the time they get to the senior orchestra—which is the orchestra we bring up to Ashland—they are primarily high school juniors and seniors

who have been playing in the PACO organization anywhere from six to twelve years, believe it or not. And they're not one-sided. We're seeing well-rounded teenagers here, who are good in school and good at math and they'll probably get into any college they want. PACO is something they love to do.

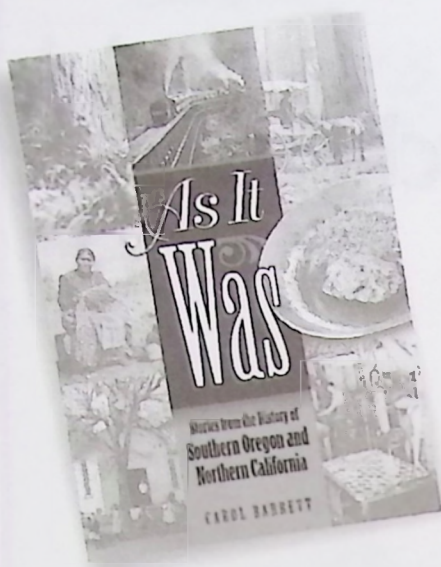
Pat: I know high school coaches talk about their teams. It's a real advantage if the players have played together for a number of years. I imagine it's the same with PACO.

Ben: It is like a team. We try to de-emphasize the competitive aspect of music, and to emphasize the cooperative one... Chamber music—very small ensembles of three or four players—that's at the heart of the PACO experience. All of the young

CONTINUED ON PAGE 33



# TUNED IN *From p. 3*



## **As It Was: Stories from the History of Southern Oregon and Northern California**

BY CAROL BARRETT

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separate organization. We don't control them and they don't control us. Because this report consists almost entirely of a critique of NPR, and really doesn't deal at all with other JPR programming or JPR programming as a whole, labeling NPR content on JPR as "NPR/JPR" really is an attempt to connect JPR to the criticism of NPR authored by FAIR. Moreover, such intimation that NPR and JPR are singularly in lockstep would probably bring smiles to the faces of senior NPR management. While we participate in NPR and agree with them about many things, we are hardly silent on points of disagreement. If anything, NPR management probably views JPR as one of the network's more outspoken, perhaps even prickly on occasion, member stations.

FAIR's NPR critique, which the report reiterates, analytically describes, by percentage and by individual story, what it perceives as NPR's deliberate failure to cover various stories and subjects based upon financial and/or political considerations. The financial "angle" makes the assumption that public radio's increased reliance upon private support, in the wake of reduced government appropriations, has produced editorial consequences. This is simply untrue. First, NPR doesn't receive government support. Federal funds are distributed to the Corporation for Public Broadcasting (CPB) which, in turn, allocates them to stations (like JPR) which then purchase programs from NPR, BBC and other sources. The vast majority of NPR's income derives from these station fees. The remaining NPR income, mostly from underwriting, comes predominantly from the non-profit sector, from foundations rather than from commercial businesses. Regardless of source,

*there is simply no connection between NPR's content and the funding that it receives from any source.* It is a completely unsubstantiated allegation to claim otherwise and the report is devoid of any example of reporting that it believes was influenced in that manner.

Like public radio, support from government for higher education in Oregon has seriously declined as a percentage of the total cost of instruction. As a result the State's universities have become more dependent upon private support including grants from business and industry. Does anyone believe that what is being taught in college classrooms has been influenced by that trend? Does anyone believe that, even if administrators attempted to assert influence of that nature, college professors would accept such directives? I don't think so. The president of NPR, Kevin Klose, is himself a fine journalist who is deeply committed to that profession's principles. The news personnel at NPR are equally committed professionals and, like the BBC, I have attended NPR editorial meetings in Washington and can personally attest to NPR's care in assuring the accuracy and balance of their reporting. The simple fact

that a funding pattern has shifted means nothing about editorial decision-making at NPR—especially in the absence of concrete examples of such abuse—and such criticism is without merit.

As to JPR's having been influenced by underwriters, the idea is laughable. We live in a fairly small area which isn't home to much in the way of large corporations. The largest single underwriting relationship we have provides 3/10 of 1% of the total JPR budget. The percentage falls fast after that. Beyond the fact that we have never permit-

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WHAT THE "CITIZENS FOR DEMOCRACY NOW" REPORT ACCURATELY DESCRIBES IS A FAILED MEDIA SYSTEM RESULTING FROM FEDERAL ERRORS IN JUDGMENT. I COMPLETELY CONCUR. WHERE WE DISAGREE IS ON THE PREMISE THAT PUBLIC RADIO CAN, OR SHOULD, BE A POLITICALLY MOTIVATED EQUALIZING FORCE. DEMOCRACY NOW ADVOCATES CLAIM THAT PUBLIC BROADCASTING WAS CREATED AS AN "ALTERNATIVE" MEDIA SYSTEM. THE REALITY IS THAT PUBLIC BROADCASTING WAS CREATED WITH A NON-PARTISAN MISSION.

”



ted such influence, and wouldn't, the scale of the funds involved refutes the argument.

I did think it was ironic that the report contained an appendix in which 124 local businesses "endorsed" the report with the added notation that 28 of them, which are not currently JPR underwriters, would agree to provide funds to JPR if we would schedule *Democracy Now*. We don't accept funding on that basis. Indeed, one well-meaning person offered us a relatively large contribution based upon our decision not to schedule *Democracy Now*. We can't accept her funds either because they are tied to a programming decision. It seems ironic that the report thinks it is fine to condition underwriter funding to JPR on scheduling *Democracy Now* but abhors the untrue thought that funding from other sources has affected other JPR programming decisions.

Regarding the supposed intrusion of politics into NPR's editorial decisions, there is simply no basis for that allegation. Federal money is appropriated to CPB who distributes it to stations—not NPR. CPB is funded on a two-year advance appropriation in order that it can serve as an editorial "heat shield" against the possible intrusion of federal politics into public broadcasting program decision-making. If money equates to influence (something which can happen in any field without proper safeguards), the appropriation of CPB funds to stations is a further protection against political manipulation would require that a significant number of NPR's member stations, which supply the bulk of the network's funding, to jointly seek to manipulate NPR to have any significant effect—and that has never happened. As was intended when CPB's "heat shield" role was devised, while JPR receives significant funding (about 15% of our total revenues) from CPB each year, it is essentially a block grant. CPB doesn't know the names of the programs we purchase or produce with those funds, much less the programs' content. Moreover, they have never asked.

Neither NPR nor JPR are perfect and criticism is always worth considering. But the "Citizens for *Democracy Now*" report isn't a JPR analysis, it is an NPR analysis—and one which is based upon flawed assumptions and principles.

The part of the "Citizens for *Democracy Now*" report with which I am in near total agreement is the portion which

covers the media landscape at large. The federal government has been irresponsible and foolish in its approaches toward media policy and no one, including the Congress, seems very happy with the result. They just don't seem to know how to "fix" it and, in that arena, there truly are powerful economic interests at play which make legislative remedy politically very difficult.

When the FCC's Fairness Doctrine was abolished in 1986, I respectfully disagreed with the leader of that effort, Oregon Senator Bob Packwood, and opposed that step. JPR has continued to maintain the Fairness Doctrine as an internal policy ever since.

When Congress passed the Telecommunications Deregulation Act of 1996, I devoted numerous columns [August 1995, December 1998, & April 2004] to explaining the ill effects it would have. I have also written columns pointedly laying these failings at the feet of our federal officials—including my April 2000 column calling for the abolition of the FCC and an April 2002 update—on the theory that a new effort, with a newly crafted discrete set of goals, couldn't possibly do a worse job than the current institution and might arguably improve upon it.

What the "Citizens for *Democracy Now*" report accurately describes is a failed media system resulting from federal errors in judgment. I completely concur. Where we disagree is on the premise that public radio can, or should, be a politically motivated equalizing force. *Democracy Now* advocates claim that public broadcasting was created as an "alternative" media system. The reality is that public broadcasting was created with a non-partisan mission. To the degree we are an "alternative" media service, it is in the cultural arena and in our ability to provide in-depth news. From its inception, the Public Broadcasting Act has embodied a statutory commitment for CPB-qualified stations to program in a politically "balanced and objective" manner. Suggesting that we have an obligation to try to balance partisan commercial media by slanting our own programming ignores the bi-partisan founding principle of public broadcasting. In a cacophonous media landscape increasingly dominated by partisan rhetoric, our role as a comprehensive, independent, non-partisan source is all the more valuable and necessary to our nation.

If the "Citizens for *Democracy Now*,"

and like-minded citizens across the nation, really want to improve the media world, they should devote their efforts toward seeking legislative reform in the areas that have produced the deterioration they accurately describe. The uproar over the failed attempt, two years ago, to further relax concentration of media ownership caps (to which I devoted my April 2004 column) clearly illustrates that the public *can* help remedy these problems.

JPR would be supportive of such efforts. ■

Ronald Kramer is Executive Director of Jefferson Public Radio and the JPR Foundation.

## NATURE *From p. 12*

around foods that are in season locally; shop at your local farmer's market; request that local restaurants and supermarkets buy locally as much as possible and patronize those that do; buy extra produce in season and home can or freeze; plant a garden and grow as much of your own food as possible.

Just for fun try to imagine what our State of Jefferson diet might be, considering our remaining soils and climate.

This *Nature Note* was inspired by Brian Halweil's *Worldwatch Paper 163*, "Home Grown: the case for local food in a global market." ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



Michael Feldman's

# Whad'Ya Know

## All the News that Isn't

Americans will soon need passports to return from Canada or take the long way around and run the gamut of Arizona minutemen.

French getting fat; it's the Patriot Fries.

Tickle me Elmo lodges complaint against Michael Jackson.

Tiles come off the space shuttle Discovery on the way to the launch pad, but you save big money, save big money, when you shop Menard's.

The rectangular shape in the back of President Bush's jacket during the debates turns out to have been his iPod.

The man with two suitcases in front of the capitol found to be Tom DeLay.

Accused of accepting overseas tours from lobbyists, DeLay denies knowing he was overseas.

Had to pay his wife and daughter the half million or they refused to be related to him. DeLay's wife used to fumigate baseboards for him when he was an exterminator—was, in fact, known as the Orkin lady.

Remaining on the offensive, DeLay attacks judges lest he be judged.

President Bush says he will proceed without DeLay.

Lab technician who sent deadly flu strain to thousands of labs around the world feeling a little fluish.

Faith based bankruptcy law passes—now you'll be able to declare moral bankruptcy. Still keep the house.

North Dakota minutemen take up positions to stop Canadian infiltration.

*That's all the news that isn't.*

**12 Noon Saturdays on JPR's  
News & Information Service**

npr

# ON THE SCENE

## NPR's Melissa Block

In February of 2003, veteran NPR News correspondent Melissa Block was chosen to join Robert Siegel and Michelle Norris as a permanent co-host of *All Things Considered*. A familiar voice to NPR listeners as a correspondent based in New York, Block began hosting the afternoon newsmagazine after returning from maternity leave. She sat down with us to answer a few questions about her past experiences as well as her demanding role as host of this very popular public radio program.

**Q:** You have been at NPR since 1985, working as producer, editor, director, and reporter. How have your experiences prepared you to be the host of *All Things Considered*?

**A:** Sometimes I think the best preparation for hosting *All Things Considered* would be an expert-level juggling class. Next best: being steeped in the ATC bath, as I was for so many years. Having done a variety of jobs at NPR means that I understand how the program is put together: what the pacing should be, what kind of story mix is ideal, and – maybe most important – what the soul and sensibility of the show are. But despite all of this, there are days when preparation and training go out the window, and the best I can muster is instinct and a sense of humor.

**Q:** History is a great teacher, what have you learned from previous *All Things Considered* hosts such as Susan Stamberg, Noah Adams, Robert Siegel, and Linda Wertheimer?

**A:** All four have been tremendous teachers. Susan's spark and energy, Noah's warmth and intense curiosity, Linda's empathy and elegant writing, and Robert's humor and probing intelligence – all are qualities I hope have rubbed off on me over the years. Of course, what's true of all four is that they're terrific listeners, which is also what makes them such great hosts. (Incidentally, one of the early lessons I learned from Noah when I was his producer was to bring lots of



NPR news correspondent Melissa Block

change to make pay phone calls when we were on the road. Now I have to remember my cell phone charger.)

**Q:** What drew you to journalism?

**A:** I guess it stems from a love of language and storytelling, and a general curiosity about the world. That, and an aversion to law school.

**Q:** What drew you to radio?

**A:** To quote Susan Stamberg, "I'm catching stories with my microphone – a magic wand, waved against silence." I love the intimacy of radio, its simplicity and flexibility. And at NPR we're given free rein to stitch together multi-layered stories, full of rich sound. It's great fun.

**Q:** What have been your toughest assignments for NPR?

**A:** Far too many interviews with family members of people who died terrible deaths – at the World Trade Center, on TWA flight 800, in the terrorist bombings of U.S. embassies in Africa. Those who agree to talk do so, I think, to pay tribute to their loved ones. And often, they talk to NPR because they know and trust us. But I always leave these

CONTINUED ON PAGE 21



*Enjoy an evening under the stars  
with stars-in-the-making!*

# Palo Alto Chamber Orchestra

BENJAMIN SIMON, MUSIC DIRECTOR & CONDUCTOR



Benjamin  
Simon

**MONDAY, JUNE 27 • 8:30PM**

**OREGON SHAKESPEARE FESTIVAL ELIZABETHAN THEATRE, ASHLAND**

**Tickets \$12 / \$8 for JPR Listeners Guild members**

**Tickets available at Festival Box Office, 541-482-4331**

## PROGRAM

**Handel** *Entrance of the Queen of Sheba* from "Samson"

**Honegger** *Concerto da camera*, Greer Ellison, flute & Peter Lemberg, oboe

**Lou Harrison** *Suites for Cello and String Orchestra*, Dahna Rudin, cello

**Tchaikovsky** *Serenade in C* for Strings

*"This amazing group is one of the finest and most talented  
groups of young musicians we have heard." – Itzhak Perlman*

*In case of rain, the concert will be held indoors at the Bowmer Theatre  
(festival seating)*

**Attention: JPR Listeners Guild! You are entitled to  
the \$8 discount price for your entire ticket order!**

**O** Oregon  
Shakespeare  
Festival





# PROGRAM GUIDE

## At a Glance

### Specials this month

#### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG  
KOOS / KNHT / KLMF

Beginning June 3rd, Jefferson Public Radio will begin a special 10-part broadcast series of concerts from the 2005 season of the Oregon Symphony, conducted by Carlos Kalmar. Each Friday morning at 10am, join us for another 2-hour concert on the *Classics & News Service*.

#### Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Beginning June 3rd, during *The Jefferson Daily*, JPR will broadcast a special 9-part series produced by independent producer David Welch and funded by the Oregon Council for the Humanities entitled *On Principle*. *On Principle* examines the question of how we, as a citizenry, interpret the principles that define America and aims to illuminate what Oregonians feel are the true principles of an American Democracy. The series proposes five main principles: equality, economic opportunity, civic engagement, justice, and individual freedoms, then examines each through a series of interviews conducted with a broad range of Oregonians. The list of interviewees contains a range of people who reflect Oregon's unique demographic make up, and will feature the voices of so-called ordinary Oregonians as well as those who are more widely known. The series examines how each respondent views these five ideals and the extent to which we hold them as principles of American government and everyday life. The goal is to examine the diversity of opinions and beliefs that lie within the principles. The first introductory episode of *On Principle* will air Friday afternoon, June 3rd during *The Jefferson Daily*. The program can be heard beginning at 4:30pm on JPR's *Classics & News Service*, and again beginning at 5:30pm on JPR's *Rhythm & News Service*. Additional segments will air during *The Jefferson Daily* on Monday and Friday afternoons leading up to the July 4th holiday.

### Volunteer Profile: Derral Campbell

*Sometimes an opened door can lead to an unforeseen destination.*



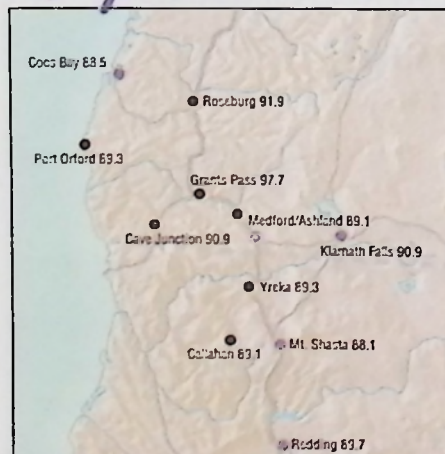
When I was a sophomore at St. Bernard High School in Eureka in 1963, an English teacher explained the 12-bar blues component employed in much of rock and roll. Soon I could count off the pattern of 12 4-beat measures against any song and play along on clarinet, knowing where the chord changes would go. I worked up a version of "Money, That's What I Want" with a fellow who could sing, and we performed it at talent shows and assemblies.

In 1966, I was a freshman at the University of San Francisco. During my first trip to the Fillmore Auditorium, to see the Jefferson Airplane, I noted one of the other acts was called the Junior Wells Chicago BLUES Band. So I made ready to count the changes. The guitar player stepped up to sing "Money!"

Well, school was out. The guitarist was Buddy Guy singing his "100 Dollar Bill" hit,

CONTINUED ON PAGE 25

## Rhythm & News



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

#### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNET/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

#### Translators

**CALLAHAN/  
FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

#### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm All Things Considered  
5:30pm Jefferson Daily  
6:00pm World Café  
8:00pm Echoes  
10:00pm Late Night Jazz with Bob Parlocha

#### Saturday

6:00am Weekend Edition  
10:00am Living on Earth

#### N. CALIFORNIA STATIONS ONLY:

10:30am California Report

11:00am Car Talk  
12:00pm E-Town  
1:00pm West Coast Live

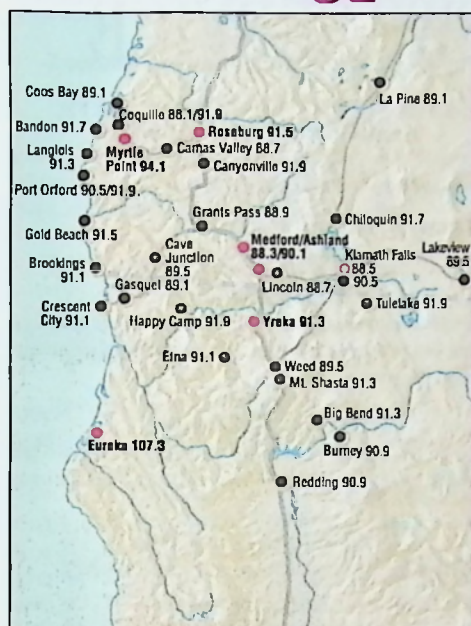
3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

#### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha



# CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1 FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm NPR News  
12:06pm Siskiyou Music Hall  
4:00pm All Things Considered  
4:30pm Jefferson Daily  
5:00pm All Things Considered  
7:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:30am Metropolitan Opera  
2:00pm From the Top

3:00pm Played in Oregon  
4:00pm All Things Considered  
5:00pm EuroQuest  
5:30pm On With the Show  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am St. Paul Sunday  
11:00am Siskiyou Music Hall  
2:00pm Indianapolis On The Air  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm Leonard Bernstein  
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin,
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Tulelake 91.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Port Orford 90.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver	Parts of Port Orford,
Camas Valley 88.7	Gasquet 89.1	Marsh 89.1	Coquille 91.9
Canyonville 91.9	Gold Beach 91.5	Lincoln 88.7	Redding 90.9
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud,	Sutherlin, Glide TBA
Chiloquin 91.7	Happy Camp 91.9	Dunsmuir 91.3	Weed 89.5

# News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

## Stations

**KSIK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here and Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm Fresh Air with Terry Gross

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm News & Notes

4:00pm The Connection  
6:00pm Fresh Air (repeat of 3pm broadcast)

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

6:00pm News & Notes  
(repeat of 3pm broadcast)

7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am Sound Money

9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Comedy College  
5:30pm Outlook from the BBC  
6:00pm Fresh Air Weekend  
7:00pm Tech Nation  
8:00pm New Dimensions  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Sound Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Healing Arts  
6:00pm To be announced  
7:00pm The Parent's Journal  
8:00pm People's Pharmacy  
9:00pm BBC World Service



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [hepburna@sou.edu](mailto:hepburna@sou.edu)

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT/COOS BAY

KNHT 107.3 FM  
RIO DELL/EUREKA

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

### Metropolitan Opera Live from New York

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

### Indianapolis On The Air

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.



5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-8:00pm

### Leonard Bernstein: An American Life

8:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

### FEATURED WORKS

\* indicates June birthday

#### First Concert

- June 1 W Muffat\*: Concerto Grosso V
- June 2 T Elgar\*: *Wand of Youth* Suite No. 2, op. 1
- June 3 F Weber: Clarinet Concerto No. 1
- June 6 M Khachaturian\*: Dance Suite
- June 7 T Bax: Sonatina for flute and harp
- June 8 W Schumann\*: *Märchenerzählungen*
- June 9 T Nielsen\*: Clarinet Concerto, op. 57
- June 10 F Bartok: *Ten Easy Pieces*
- June 13 M Gould: *Pieces of China*
- June 14 T Krumpholtz: Harp Concerto No. 6, op. 9
- June 15 W Danzi\*: Wind Quintet in G minor
- June 16 T Glazunov: *Idyll*
- June 17 F J.S. Bach: Viola Concerto in D major
- June 20 M Kraus\*: Sinfonie in C major
- June 21 T J.C.Bach\*: Overture No. 5 in E major
- June 22 W Mehul\*: Symphony No. 2 in D major
- June 23 T Reinecke\*: Overture to *King Manfred*
- June 24 F Haydn: Piano Sonata in D major
- June 27 M Clementi: Sonata in F sharp minor
- June 28 T Rodgers: *Slaughter on Tenth Avenue*
- June 29 W Rodrigo: Adagio for winds
- June 30 T R. Strauss: *Don Juan*

#### Siskiyou Music Hall

- June 1 W Fiorillo\*: Violin Concerto No. 1 in F
- June 2 T Elgar\*: Symphony No. 3
- June 3 F Alabiev\*: Violin Sonata in E minor
- June 6 M Khachaturian\*: Excerpts from Gayaneh
- June 7 T Paganini: Violin Concerto No. 3 in E
- June 8 W Schumann\*: Trio in D minor, Op. 63
- June 9 T Carissimi: Oratorio Regina Hester
- June 10 F Herzogenberg\*: Piano Quartet in B flat, Op. 95
- June 13 M Korngold: Symphony in F sharp, op. 40
- June 14 T Beethoven: Piano Concerto No. 4 in G, Op. 58
- June 15 W Danzi\*: Quintet in F, Op. 68 No. 2
- June 16 T Pleyel\*: Symphony in C minor (18th)
- June 17 F Gounod\*: Quartet No. 2 in A
- June 20 M Offenbach\*: Gaité Parisienne
- June 21 T J.C. Bach\*: Sinfonia in D minor

- June 22 W Leschetizky\*: A la Campagne Suite, Op. 40
- June 23 T Reinecke \*: Symphony No. 3, Op. 227
- June 24 F Mozart: String Quartet No. 23 in F, K.590
- June 27 M Franz Liszt: Piano Concerto Pathétique in E minor
- June 28 T Joseph Joachim\*: Violin Concerto No. 3
- June 29 W Glazunov: Symphony No. 8 in E flat
- June 30 T Haydn: String Quartet in B flat, Op. 76 No. 4, "The Sunrise"

### HIGHLIGHTS

#### JPR Saturday Morning Opera with Don Matthews

- June 4 - *Il Barbiere di Siviglia* by Gioachino Rossini  
Maria Callas, Luigi Alva, Tito Gobbi, Fritz Ollendorff, Nicola Zaccaria, Gabriella Carturan, Mario Carlin, Philharmonia Orchestra and Chorus, Alceo Galliera, conductor.
- June 11 - *Le Nozze di Figaro* by Wolfgang Amadeus Mozart  
Alastair Miles, Nuccia Focile, Alessandro Corbelli, Carol Vaness, Susanne Mentzer, Rebecca Evans, Alfonso Antoniozzi, Suzanne Murphy, Ryland Davies, Scottish Chamber Orchestra and Chorus, Sir Charles Mackerras, conductor.
- June 18 - 1984  
Lorin Maazel's World Premiere, recorded May 3rd, 2005 at the Royal Opera House, Covent Garden.
- June 25 - *I Capuleti e i Montecchi* by Vincenzo Bellini  
Janet Baker, Beverly Sills, Robert Lloyd, Nicolai Gedda, Raimund Herincx, John Aldis Choir, New Philharmonia Orchestra, Giuseppe Patanè, conductor.

#### Saint Paul Sunday

- June 5 - Hélène Grimaud, piano  
John Corigliano: Fantasia on an Ostinato  
Johannes Brahms: Rhapsody, Op. 79, No. 1 and No. 2  
Sergei Rachmaninov: Etude Tableaux, Op. 33, No. 1, 2 and 8
- June 12 - Matt Haimovitz, cello; Itamar Golan, piano  
Program to be determined: Please check the DACS for program updates.
- June 19 - Kronos Quartet  
"Early Music"  
Hildegard von Bingen, arr. Marianne Pfau: O Virtus Sapientie  
Harry Partch, arr. Ben Johnston: Two Studies on Ancient Greek Scales -I. Olympos' Pentatonic  
-II. Archytas' Enharmonic  
Jack Body: Long-Ge  
Sigur Rós, arr. Stephen Prutsman: Flugufrelsarinn (The Fly Freer)  
Traditional, arr. Tony MacMahon and Stephen Prutsman: An Buachaillín Bán (The Fair-Haired Boy)  
Tanburi Cemil Bey, arr. Stephen Prutsman: Evic Taksim  
Blind Willie Johnson, arr. Stephen Prutsman: Dark Was the Night, Cold Was the Ground  
Alfred Schnittke, arr. Kronos Quartet: Collected Songs Where Every Verse is Filled with Grief (from Concerto for Mixed Voices)

- June 26 - Alexander da Costa, violin; Margo Garrett, piano  
Johannes Brahms: Sonatensatz: Scherzo  
Manuel da Falla: Canciones Populares  
Eugene Ysaÿe: Sonata No. 3  
Pablo de Sarasate: Zigeunerweisen  
Jimi Hendrix, arr. Robert Lafond: Manic Depression

#### From The Top

June 4 - *From the Top* joins with the Walnut Hill School, the preeminent arts high school in the country to create a program with some of the best music students at the school.

#### June 11

*From the Top* heads to the Atlanta Georgia to record in the beautiful Schwartz Center for Performing Arts at Emory University, where audiences will hear the Atlanta Youth Choir and a 12 year old violinist from Pennsylvania playing a violin concerto by Samuel Barber.


June 18 - To Be Announced

June 25 - To Be Announced

## SCENE *From p. 16*

interviews emotionally spent, uncomfortable that I've been poking into people's private grief.

**Q:** What are the most memorable people you've interviewed?

**A:** I have a particular fondness for some local characters I've met in my years in New York. There's Sal Napolitano, who's run the Central Park carousel since he was 15 years old: "It took me a while to learn how to get on and off... It was so bad that I used to get off at the back of the carousel, because I used to go crashing into the closets." There are Renee and Josephine, two elderly women I met on a park bench in Brooklyn who regaled me with wonderful memories of the old New York they knew: "I thought it was wonderful going to work for a nickel, you know, and come back for a nickel. It was wonderful. Never looking over my shoulder, who's going to rob you, or anything." And there's Larry Doherty, a retired New York City cop who raises racing pigeons on the roof of his house in the Bronx: "Oh, yeah, I'm in my glory here. Well, honestly, in my heart I would love to be a horse owner, a racehorse owner. But in my pocket, it dictates I go to pigeons." Their love of the city, their passion for what they do, and their thick, delicious New York accents are unforgettable. 





Via the Internet, iJPR brings you the best of Jefferson Public Radio's *Rhythm & News* and *News & Information* services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

# Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
KLAMATH FALLS  
CALLAHAN/  
FORT JONES 89.1 FM

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm  
**All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

## SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

## NORTHERN CALIFORNIA ONLY:

10:30am  
**California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am  
**The Blues Show**

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

## SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."



9:00am-10:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

### Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

### The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

### New Dimensions

**June 5** · *Christ Consciousness Here and Now* with Bro. Chidananda

**June 12** · *Courage, Conversation and Changing the World* with Margaret J. Wheatley

**June 19** · *Jesus in the Flesh, Here and Now* with Harvey Cox

**June 26** · *Walking in Peace* with Angela Porter and Emily Hooker

### Marian McPartland's Piano Jazz

#### June 5 · Shirley Horn

Shirley Horn is that rare musician who is not only a great singer, but also a gifted pianist. The dream-like quality of her vocal style backed by her subtle piano lines demonstrate the depths of her musical mind. Horn performs "But Beautiful" in her trademark slow-ballad style and joins McPartland for a duet of "It Could Happen to You."

#### June 12 · Eric Mintel

Pianist Eric Mintel is on a mission to bring jazz to the masses. Mintel's playing is energetic, lyrical, and always swinging. With his quartet, he has engaged audiences from the White House to the The Kennedy Center. Mintel talks about improvisation and the art of getting gigs before sitting down with McPartland for "These Foolish Things."

#### June 19 · Ann Hampton Callaway

Pianist and singer/songwriter, Ann Hampton Callaway is a multi-talented artist who defies labels. She is equally at home on stage as she is in the worlds of jazz, pop, and cabaret. Callaway's award-winning compositions are as impressive as her three octave vocal range. Her talents are on display as she performs her own tune, "Slow," before joining McPartland on "Teach Me Tonight."

#### June 26 · Cy Coleman

*Piano Jazz* pays tribute to the brilliant composer, producer, and writer Cy Coleman. Coleman wrote Tony Award-winning Broadway shows like "Sweet Charity" and "City of Angels," as well as pop standards like "Witchcraft" and "The Best is Yet to Come." He joined McPartland in 1990, playing "What You Don't Know About Women" and "Witchcraft."

### The Thistle & Shamrock

#### June 5 · Soundtracks

From The Chieftains' Oscar-winning Barry Lyndon soundtrack in the 1970s, to the '90s epics *Last of the Mohicans*, *Braveheart*, and *Titanic*, Celtic music has had its fair share of cinematic attention. This week, these and other soundtracks have ours.

#### June 12 · Saying Something

How do you deliver a message of social justice, peace, or environmental consciousness in a way that guarantees an audience? Ask Dick Gaughan, Christy Moore, Dougie MacLean, Moya Brennan, and Sally Barker. All of these musicians spread their messages musically.

#### June 19 · Best of the Best

From The Chieftains' vintage collection *The Very Best of the Claddagh Years* to *Dusk till Dawn* which brings us up-to-date in the 15-year career of Capercaillie, this week we feature "best of" compilations.

#### June 26 · Miles of Isles

This week's diverse choice of music is insular only in the geographical sense. We'll hear music from the Northern Isles of Shetland and Orkney, the Hebrides, the Isle of Man, and Rathlin Island off the Northern Irish coast.



Shirley Horn joins Marian McPartland June 5 on *Marian McPartland's Piano Jazz* on JPR's *Rhythm & News* service.

A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## LENTIL ENCHILADAS

(makes 6 servings)

- 1 Cup White jasmine rice
- 1/2 Cup French lentils\*
- 2 Tbsp Extra virgin olive oil
- 1 Poblano pepper, finely chopped
- 1 1/2 Large Canned pickled serrano peppers
- 6 Cloves Garlic, crushed
- 1 Med Onion, chopped
- 1 Package Veggie ground round
- 4 Oz Tomato paste
- 1/2 Cup Parsley, chopped
- 1 Tbsp Cumin seed, ground
- 2 Sm Veggie bouillon cubes
- 6 Large Corn tortillas
- 3/4 Cup low-fat sharp cheddar cheese, grated
- 1 Cup Reduced fat sour cream or yogurt
- sour cream (below)
- 16 Oz Enchilada sauce or salsa

Pre-heat oven to 400. Prepare rice. Set aside. In large pot, bring 2 cups water to a boil. Add lentils, and cook on medium for 20-25 minutes or until lentils are tender. Drain and set aside.

Heat olive oil in large pan. Add poblano pepper, serrano peppers, garlic, onion, veggie ground round, tomato paste, parsley, and cumin. Sauté over medium heat for 5 minutes. Add 1/2 cup water and lentils, and stir in veggie bouillon cubes. Cook 5 minutes. Remove from heat.

Fill tortillas with the lentil and ground round mixture, rice, and small amount of cheese. Arrange in bakeable casserole dish. Cover lavishly with enchilada sauce, and sprinkle with remaining cheese. Cover and bake 20 minutes. Serve hot with dollop of sour cream.

#### How to Make Your Own Yoghurt sour cream:

One large Mason jar. One jelly bag or cheesecloth. One large container nonfat plain yoghurt (with cultures)

Put the jelly bag or cheesecloth in the Mason jar. Add the yoghurt and hoist the cloth up so it is about an inch above the bottom of the jar. Fasten the lid. Let sit overnight. The yoghurt loses its moisture and becomes the consistency of sour cream.



# News & Information Service

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
DAYSIDE

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-7:00am  
**BBC World Service**

News and features from the British Broadcasting Service.

7:00am-8:00am  
**The Diane Rehm Show**

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am  
**The Jefferson Exchange**

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.  
**Here & Now**

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm  
**To The Point**

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm  
**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm  
**Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm  
**News & Notes**

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-6:00pm  
**The Connection**

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm  
**Fresh Air with Terry Gross**

Repeat of 3pm broadcast.

## KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm  
**News & Notes**

Repeat of 3pm broadcast.

7:00pm-8:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm  
**The Jefferson Exchange**

Repeat of 8am broadcast.

10:00pm-1:00am  
**BBC World Service**

## SATURDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-9:00am  
**Sound Money**

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am  
**Studio 360**

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm  
**Whad'Ya Know with Michael Feldman**

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm  
**This American Life**

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm  
**A Prairie Home Companion with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm  
**Comedy College**

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm  
**Outlook from the BBC World Service**

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm  
**Fresh Air Weekend**

7:00pm-8:00pm  
**Tech Nation**

8:00pm-9:00pm  
**New Dimensions**

9:00pm-1:00am  
**BBC World Service**

## SUNDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-10:00am  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**On The Media**

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm  
**Sound Money**

Repeat of Saturday's broadcast.

12:00pm-2:00pm  
**A Prairie Home Companion**

Repeat of Saturday's broadcast.

2:00pm-3:00pm  
**This American Life**

Repeat of Saturday's broadcast.

3:00pm-4:00pm  
**Studio 360**

Repeat of Saturday's broadcast.

## KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



5:00pm-6:00pm

### Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

### To be announced

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

### People's Pharmacy

9:00pm-1:00am

### BBC World Service

## PROFILE

### From p. 18

pretty much the same song as "Money," as he warmed up the crowd for harmonica star Junior Wells. I counted away and the hairs stood up on my arms and the back of my neck. Some of the toughest practitioners of Chicago Blues were tearing it up in their prime and I wasn't caring about Jefferson Airplane. Otis Spann, the sweet Giant of the Blues, was on piano, with Fred Below on drums and Jack Myers on bass. By the time Junior came out I was in a new world, truly astonished at the swinging interplay and swaggering resonance before me. They were consummate musicians having a ton of fun. And I could dig it.

And dig it I did, following Charlie Musselwhite from club to club, going to the Fillmore to see Albert King, B.B. King, John Mayall and the Allman Brothers, and keeping up with the Blues as much as possible over the years. A 12-year stint as a logger in Castella slowed down the in-person appreciation, but the albums got played plenty. When I returned to school for a degree at Humboldt State University in the 80's, I became a Blues DJ at KHSU. Eventually I hosted a Blues show on a commercial station (the KXGO Blues Review) for 10 years, leaving it for a move to Redding in 2003.

Now I'm on JPR's *Rhythm* and News Service, blessed to share this great music with the State of Jefferson.

Sometimes when I walk through the studio door, I remember the door my English teacher opened over 40 years ago. "One never know, do one?"

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:  
(202) 513-3232

Tapes and Transcripts:

Toll-free Number:  
877-NPR TEXT  
(877-677-8398)

<http://www.npr.org/>

ALL THINGS CONSIDERED  
1-877-677-8398

atc@npr.org  
[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

CAR TALK

1-888-CAR-TALK  
<http://cartalk.cars.com/>

THE CONNECTION

Tapes 1-800-909-9287  
connection@wbur.bu.edu  
[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

DIANE REHM SHOW

Call-in line: 1-800-433-8850  
drehm@wamu.org  
<http://www.wamu.org/rehm.html>

FRESH AIR

Tapes, transcripts 1-877-213-7374  
freshair@whyy.org  
<http://whyy.org/freshair/>

LIVING ON EARTH

1-800-218-9988  
loe@npr.org  
<http://www.loe.org/>

MARIAN MCPARTLAND'S

PIANO JAZZ  
(803) 737-3412  
pj@scetv.org  
<http://www.scetv.org/pj/>

MORNING EDITION

Listener line: (202) 842-5044  
morning@npr.org  
<http://www.npr.org/programs/morning/>

ON THE MEDIA

onthemedia@wnyc.org  
[www.wnyc.org/onthemedia/](http://www.wnyc.org/onthemedia/)

TALK OF THE NATION

totn@npr.org  
[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

TALK OF THE NATION

SCIENCE FRIDAY  
scifri@npr.org  
[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

THE TAVIS SMILEY SHOW

tavis@npr.org  
[www.npr.org/programs/tavis/](http://www.npr.org/programs/tavis/)

WEEKEND EDITION SATURDAY

wesat@npr.org  
[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

WEEKEND EDITION SUNDAY

wesun@npr.org  
puzzle@npr.org  
[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,  
Minneapolis MN 55403

(612) 338-5000  
<http://www.pri.org/>

AFROPOP WORLDWIDE

afropop@aol.com  
<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

FROM THE TOP

fttradio@aol.com  
<http://www.fromthetop.net/>

ECHOES

(215) 458-1110  
echoes@echoes.org  
<http://www.echoes.org/>  
Orders: 1-800-321-ECHO  
echodisc.com

STUDIO 360

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)  
studio360letters@hotmail.com

THE WORLD

webmaster@world.wgbh.org  
<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380  
radio@well.com  
[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

TO THE BEST OF OUR

KNOWLEDGE  
Orders 1-800-747-7444  
fleming@vilas.uwex.edu  
<http://www.wpr.org/book/>

TO THE POINT

[www.moretothepoint.com](http://www.moretothepoint.com)

WHAD'YA KNOW?

1-800-942-5669  
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Medford, OR · www.simscycle.com  
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**Brothers Restaurant**  
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# Artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival is currently performing: Shakespeare's *Richard III*, *12th Night*, and *Love's Labor Lost*; Christopher Marlowe's *The Tragical History of Doctor Faustus*; *Napoli Millionaire* by Eduardo De Filippo; *The Philanderer*, a subversive comedy by G.B. Shaw; *Room Service*, a screwball homage to theater; August Wilson's award-winning play *Ma Rainey's Black Bottom*; and *By the Waters of Babylon*, written by Pulitzer prize-winner Robert Schenkkan especially for OSF actors. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. OSF Theaters are located on Pioneer Street in Ashland. (541) 482-4331 [www.osfashland.org](http://www.osfashland.org).

◆ The Camelot Theater presents *Judgment at Nuremberg* by Abby Mann, thru June 12th. Ernst Janning, one of the most influential German legal minds of the pre-war era, and other influential Nazis face a military tribunal in the second wave of post-war trials at Nuremberg. Issues at the forefront of this trial reverberate through history and challenge humanity to this day. "Incisive, blistering, thought provoking.... Cries out powerfully to our own time in countless ways."—Chicago Sun Times. 8 pm Thurs-Sat; 2 pm Sun. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Theatre Program at RCC in Medford presents Shakespeare's *Comedy of Errors* from June 3rd-6th. After a lifetime of searching, two sets of shipwrecked twins from the same family land in Ephesus and spend the day confusing each for the other. The production features 24 RCC actors and professional musician Peter Spring, who are bobbing and weaving as they belly-dance and brow beat one another with big bats and wet noodles. 8 pm and Sunday matinee at 2, Monday at 2:30. Donation: \$4.00 (tickets available at the door, or to reserve, call 245-7520). At The Warehouse on Bartlett (corner of 9th and Bartlett), Medford. (541) 245-7585.

◆ Oregon Stage Works presents *Nickle and Dimed* thru June 19th. This is playwright Joan Holden's adaptation of investigative reporter Barbara Ehrenreich's best-seller about "not getting by in America." When Ehrenreich went underground to find out whether she could survive in today's low-pay service jobs, she stumbled into a stranger-than-fiction world that amazed her. 8 pm. Thurs-Sat, Sun at 2 pm.

Adults \$17/students \$10. OSW is located at 185 A Street, Ashland. (541) 482-2334 [www.oregonstageworks.org](http://www.oregonstageworks.org).

◆ Medford Central Library presents *Shakespeare Festival Conversations* on June 22nd, 7-8 pm. The play "Room Service" will be discussed in this Conversation. *Conversations* is a series of hour-long programs featuring an actor from OSF's ensemble who will present a 20-minute overview of one of the current season's plays. Then the program is open for questions and comments. At the Medford Library, 205 South Central Ave, Medford. (541) 774-8679.

◆ The Hamazons present *UFOs: Unidentified Foreign Objects*, on June 25th, at 8 pm. This show celebrates the material girl inside every

woman. Bring an object that you love, or an object that mystifies you, or something that needs to be seen to be believed, and the Hamazons will give it new life on stage. Part Tupperware party, part swap meet, part dumpster dive, part glam and bling, never before (and never again) will you have the chance to see women use objects in such a variety of ways. Tickets available at: Heart and Hands in Ashland; Bad Ass Coffee in Medford; and Kitchen Company in Grants Pass. At the DanceSpace, 280 Hersey St., Ashland. (541) 776-0643 [www.hamazons.com](http://www.hamazons.com).

### Music

◆ The American Cancer Society's *Ashland Relay for Life* presents a day of music at the SOU football stadium on June 4th, 10 a.m. to 9:30 pm. Acts include: Peter Spring, Livia Genise, Dan Mish, Windsong and Kat del Rio, Michael "Hawkeye" Herman, Pap Keith Liddy and the Washington Street Gang, Montana Soul, Sharp Left, David Akash and Cornflower. Admission is free.

◆ Artattack Theater presents *Music in the Garden* on June 11th, 12-8 pm. Live music from Mambo Rico, Gabriel and The Technicians and Portland's Rustica. A silent auction with hundreds of items and free food from local restaurants, beer, wine and a full bar. Hosted by Clear Channel's Kiss 107 FM. Stay all day or come and go as you please. \$30-40. Lithia Springs Resort and Gardens, Ashland (541) 482-6505

◆ Oregon Cabaret Theatre presents *Tapestry: The Songs of Carole King* from June 17th-Sept. 4th. As a young songwriter, Carole King filled the radio airwaves of the 1960's and 1970's with pop hits that helped define a generation. This show uses a singing-dancing ensemble and rocking band to lay out her most memorable hits: "One Fine Day," "Hey Girl," "It's Too Late," "So Far Away," "You've Got A Friend," "Natural Woman," and many more. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ The Britt Festival presents *Violent Femmes / John Doe* on June 10th, *An Evening with Steve Winwood* on June 11th, *Bill Engvall / Jamie Kaler* on June 18th, *Al Green / Campbell Brothers* on June 19th, *Creedence Clearwater Revisited* on June 23rd, *Donovan / Tom Paxton* on June 24th, *Richard Thompson / Jane Siberry* on June 25th, *America / Al Stewart* on June 26th, and *The Wallflowers* on June 29th.



The FireHouse Gallery presents Virginia Andrade's "Transformations," June 1st-25th.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts





The Jewelry Studio and Art Gallery presents Lisa D. Peterson and Barbara Mendelsohn with new paper mache' work, *Inspired by Students*.



The Living Gallery features new oils by Jhenna Quinn Lewis.

Performances begin at 8 pm unless noted otherwise. The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or [www.brittfest.org](http://www.brittfest.org).

◆ Oregon State Parks and Recreation Department presents its 5th annual Father's Day Festival, *Barbecue, Blues & Microbrews* on June 19th, 11-8 pm. Three blues bands Broadway Phil & the Shouters, Silas, The Main St. Blues Band and over 15 different microbrews. Plenty of parking and seating available. No cover charge. Reservations suggested for groups over 6 persons. Wolf Creek Inn 100 Front Street, Wolf Creek (541) 866-2474.

◆ The Palo Alto Chamber Orchestra returns to the Elizabethan Stage of the Oregon Shakespeare Festival for a concert on June 27th, 8:30 pm. The program includes the *Serenade in C for Strings* by Tchaikovsky, Honegger's *Concerto da camera* for flute, oboe and string orchestra, and the *Suites for Cello and String Orchestra* by California composer Lou Harrison. Tickets are available at the OSF Box Office \$12.00 and \$8.00 (discounted price for JPR Listeners' Guild Members, OSF Members, students and seniors).

◆ The American Band College Directors' Band presents its 17th annual Craterian Ginger Rogers Theater concert on June 26, 7:30 pm. Soloist for the performance is flutist Jim Walker who can be heard on over 300 motion picture soundtracks, including *Titanic*, *Jurassic Park*, *Seven Years in Tibet*, and *Forrest Gump*. Guest conductors are: Jan Van der Roost, Belgium; Ralph Hultgren, Australia; John Bourgeois, U.S. Marine Band Commander, ret.; and Roxanne Haskill, U.S. Marine Bands, ret. \$15 general admission / \$7 children / \$11 for seniors 62 and older. Tickets available at the Craterian box office, Cripple Creek Music in Ashland or on line at [www.bandworld.org](http://www.bandworld.org). (541) 799-3000.

### Exhibits

◆ The Southern Oregon Printmaking Association presents *Artwalk*, June 1st, 5-8pm, featuring a wide variety of printmaking styles



Ashland Artist Betty La Duke presents *Dreaming Cows*, thru June 25th at the Grants Pass Museum of Art.

and techniques at our member show. Meet the local artists who work in our printmaking community. Ask questions and learn about printmaking. Donations accepted 130 'A' Street, #1 Ashland. 541-488-9466.

◆ The Living Gallery features new oils by Jhenna Quinn Lewis. Artist reception on June 3rd, 5-8pm. At 20 S. First Street, Ashland. (541) 482-9795. [www.thelivinggallery.com](http://www.thelivinggallery.com)

◆ Ashland Artist Betty La Duke presents *Dreaming Cows*, thru June 25th. This is a series of drawings, giclee prints and original paintings inspired by Uganda and Rwanda Heifer International Tour. At Grants Pass Museum of Art, 229 SW "G" Street, Grants Pass. (541) 479-3290 or [www.gpmuseum.com](http://www.gpmuseum.com).

◆ The Schneider Museum of Art presents *Northwest Matriarchs of Modernism: 12 Proto-feminists from Oregon and Washington*, thru June 25. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245.

◆ The 10th Annual AAUW Garden Tour presents *Ashland Town Gardens* on June 5th. The self-guided tour is open from 1-5 pm. Six gardens will be featured, each providing ideas and surprises including: certified wildlife habitat, French intensive gardens, various water features, and garden objects. This annual Garden Tour raises funds for women's scholarships to Southern Oregon University. \$12 when purchased ahead; \$15 day of Garden Tour; \$5 for children under 12. Includes tour map, garden descriptions and refreshments Tickets available at Grange Co-op, 421 A Street, and Paddington Station, 125 E. Main Street in Ashland (541) 488-0038.

◆ Ambus Art presents *In the Park*, life size ceramic figures by Janet Higgins, from June 8th-July 3rd. A reception for the artist will be held June 12, 1-4 pm. Historic Orth Building, 150 S. Oregon St., Jacksonville. (541) 899-4477 [www.ambusart.com](http://www.ambusart.com).

◆ The FireHouse Gallery presents "Transformations," June 1st-25th. A mixed media exhibit using scratched/rubbed surfaces that depict life's passages. Artist Virginia Andrade will give a gallery talk on June 1, at 3:30 pm. A First Friday Art Night reception on June 3, 6-9pm. Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339.

◆ The Wiseman Gallery presents *RCC Student Art Exhibit*, thru June 8th. This is an exhibit of work students have created during this year's art courses. RCC Redwood Campus, 3345 Redwood Hwy, Grants Pass.

◆ The Jewelry Studio and Art Gallery presents Lisa D. Peterson and Barbara Mendelsohn with new paper mache' work, *Inspired by Students* and new paintings and drawings. Meet the artists during the First Friday Art Walk at an opening reception on June 3, 5-8 pm. Located at the Jewelry Studio, 369 East Main, Ashland. (541) 488-1761.

### Festivals

◆ The Shining Stars presents its 4th annual

CONTINUED ON PAGE 31



# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)

## RECORDINGS

Ed Hyde

### LIVING STEREO: Re-released by RCA (again)

In the early days of recorded classical music, one microphone was used to capture the sound of the performance. The final signal (on tape by the late 1940s) was then fed to a cutting device which made a groove in a disc, and the monaural recording was the result. In the early 1950's, RCA engineers began using two- and three-channel equipment to record. The classical pieces captured in these sessions included works by many composers, among them Beethoven, Enesco, Tchaikovsky, Berlioz, Gershwin, Debussy, Sibelius, and Chopin. These works were performed by (still) renowned artists such as Jascha Heifetz, Arthur Rubenstein, Van Cliburn, Fritz Reiner (Chicago Symphony), Charles Munch (Boston Symphony)... the list goes on. The recording equipment was a proprietary 1/4" 30ips tape machine, and the microphone placement was left/right, or left/center/right. These "experimental" recordings stayed in the can while development of consumer equipment proceeded apace.

In 1958 the Western Electric Company released the Westrex stereo disc cutter, and the age of the stereo LP was born. Immediately, RCA began releasing these recordings as the *Living Stereo* series. Many of these are definitive; setting the performance standard by which each of these pieces has been measured.

Since late 2004 RCA has released twenty *Living Stereo* discs in the Super Audio CD (SACD) format. These are hybrid SACD discs; they can be played on regular CD players (two-channel) as well as SACD machines. The hybrid designation simply means that the disc contains an additional layer of information. To hear the third channel requires an SACD player.

These recordings have been reissued several times by RCA over the last 15 years, generally in different formats. Many of them were released in RCA's Classic Vinyl LP series, in 2 channel CD format, JVC's

xrxd format, and now in SACD form. This recycling has some listeners grouching. As an incentive many of these discs have the content of two vinyl LPs on each of them. They're considered mid-priced, in the \$10-14 range.

What makes this latest *Living Stereo* series unique is the multi-channeling. The discrete three-channel versions of these performances have never been released in a

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WHAT MAKES THIS LATEST LIVING STEREO SERIES UNIQUE IS THE MULTI-CHANNELING. THE DISCRETE THREE-CHANNEL VERSIONS OF THESE PERFORMANCES HAVE NEVER BEEN RELEASED IN A CONSUMER FORMAT BEFORE.

consumer format before. They were originally mixed down to two-channel compatible master tapes. In commenting on the three channel versions many reviewers have noted the smoothness of the audio and the improved soundstage definition compared to the two-channel editions of these classic recordings. To their credit, RCA has not added synthesized channels to fill up the SACD format (it is capable of 6 channels). When the originals were recorded in three-channel you get three. Where the master tape had two channels you get two channel playback. Maddeningly, RCA has mixed up the material so that each disc in this SACD series contains both two- and three channel material. It takes very careful listening and an SACD-compatible multi-channel disc player to appreciate the difference. But with proper equipment you will notice.

For further information about which pieces and performances are available in



this series I refer you to the following Web site: [www.livingstereo-sacd.com/albums/index.jsp](http://www.livingstereo-sacd.com/albums/index.jsp)

By clicking on the link for each of the releases, a careful pre-purchase reading will tell you which performances are in three- or two-channel format. Remember, for those readers that don't have a SACD playback machine, these discs still offer some of the finest (some would say purest) examples of stereo recording technology ever released, and will retain their multi-track flavor if you sometime obtain such playback equipment.

RCA is still sending out new re-releases, so the twenty new discs are probably not yet the complete series. In the original recordings RCA was experimenting with recording and pushing the envelope. Many of these performers were at the peaks of their careers, some were near the ends of them. These recordings provide listening experiences that we would not possess without the foresight of the RCA staff. Their legacy is that today's recordings are mostly done in 24 channel technology. We are in the midst of a format war in multi-channel playback. The adversaries are DVD-A and SACD. But that's a subject for another column. ■

## The Healing Arts

Join Colleen Pyke each Sunday afternoon when she talks with healers who are leaders in their field, whether it's conventional medicine, psychotherapy or complementary and alternative therapies.



### The Healing Arts

Sundays at 5pm on the News & Information Service

# ARTSCENE *From p. 29*

**Shining Stars Festival** on June 4th- 5th, 10 am-10 pm. An eclectic lineup of live music, children and family activities, food and artisan booths. Camping. Discounted admission with non-perishable food items to benefit local food efforts. \$10/day or \$5 with 5 cans of non-perishable food. At beautiful Lake Selma, Mallard Loop, Selma. (541) 592-2236.

## KLAMATH FALLS

### Theater

◆ The Linkville Players present Noel Coward's *Blithe Spirit* thru June 5th. This droll comedy about life and death in English society is full of wit, sophistication and unusual plot twists. 8 pm. \$11-7 (\$1 off for students and seniors) The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782

## UMPQUA

### Music

◆ UACT presents *Godspell*, June 3rd-June 26th. Loosely based on the Gospel of Matthew. A cast of ten men and women tell of the formation of a community of believers and act out parables from the gospel in Act I, then move through the final days of Jesus' life and his resurrection in Act II. Fri & Sat at 8 pm, Sun at 2 pm. \$9. Tickets are available at Hanson Jewelers, While Away Books and the UACT Box office. At Betty Long Unruh Theatre, Harvard Blvd, Roseburg. (541) 673-2125

◆ Music on the Half Shell Summer Concert Series, June 21st & 28th, 7 pm. At Stewart Park, off of Harvard Blvd on Stewart Parkway, Roseburg.

### Festivals

◆ Umpqua Valley Arts Association presents the *Umpqua Valley Summer Arts Festival* on June 24th-26th, 12-8 pm, 10-8 pm, 10-6 pm. This art festival features the works of 120 fine artisans and craftspeople. Childrens Art Garden, Heritage Village and live entertainment including: Michael Fowler Band, Paul Delay Band, Celiente', Moonglow, Tobi's Bank & Gary Beck Trio. Umpqua Valley Arts Center, 1624 W Harvard Blvd, Roseburg (541) 672-2532.

## NORTH STATE

### Music

◆ Golden Old Time Music presents *Golden Old Time Music Festival* on June 3rd- 5th. Old time music festival featuring music during the day, dances at night, a quilt show, a mountain man camp, a civil war camp, workshops and more. 10 am-11 pm, Fri & Sat, 10 am-5 pm Sun. \$15-20/day & \$45-50/weekend. At Siskiyou County Fairground, 1712 Fairlane, Yreka (530) 842-1611.

◆ The Palo Alto Chamber Orchestra will perform a concert on the outdoor stage of the Dunsmuir Botanical Garden on June 25th, 6:30 pm. The program includes Tchaikovsky's *Serenade in C for Strings*, Honegger's *Concerto da camera* for flute, oboe and string orchestra, and the *Suites for Cello and String Orchestra* by California composer Lou Harrison. The park opens at 4 pm. An *al fresco* dinner will be served at 5 pm. For dinner and/or concert ticket information contact the Dunsmuir Parks and Recreation Dept. at (530)235-4740.

◆ Riverfront Playhouse presents *Bedroom Farce*, by Alan Ayckbourn thru June. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

### Exhibits

◆ The City of Redding presents its *Spring Art Exhibit* thru June 17th. This showing of local artistry is an extension of the Art in Public Places program sponsored by the City of Redding. At Redding City Hall, 777 Cypress Avenue, Redding (530) 225-4104

## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents contemporary acoustic guitarist Chris Proctor on June 18th, 8 pm. The roots of Proctor's style can be traced to folk, jazz, pop, and classical music, and, when all else fails, fans have categorized his playing as "baroque folk," or "Instrumental Americana." \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848.

### Exhibition

◆ The Humboldt Arts Council presents its *Art, Cheese and Wine Festival* on June 3rd, 5-8 pm. Featuring artists from North Coast Open Studios, live music by Holbrook & Bear, and vendors such as Loleta Cheese Factory, Cypress Grove Chevre, and North Coast Vintners. \$20. At Morris Graves Museum of Art, 636 F St, Eureka (707) 442-0278

◆ The Humboldt Arts Council presents *The Nature of Dreams: Morris Graves & The Wildlife of the Northwest*, thru June 6th. Three never-before exhibited works by Morris Graves are juxtaposed with the Humboldt Arts Council's *The Great Blue Heron Yogi and The Great Rainbow Trout Yogi in Phenomenal Space, Mental Space, and the Space of Consciousness*. This exhibition explores Graves' interest in the varying states of consciousness through the wildlife of the Northwest. Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278. ■





SOUTHERN OREGON HISTORICAL SOCIETY

A member-supported organization  
www.sohs.org

Jefferson Public Radio  
wishes to thank the  
**Southern Oregon  
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for providing the photographs  
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*Taming the Siskiyou Pass*  
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in May 2005 issue of the  
*Jefferson Monthly*.



Southern Oregon Historical Society #4020



Southern Oregon Historical Society #10576



Southern Oregon Historical Society #18653



# AS IT WAS

Carol Barrett

## Medford Fire Department

Dawna Curler

Back in 1890, Medford, Oregon, formed its first official fire department: "Protection Hose Company Number One." Each man's uniform cost \$3.75 and included a traditional red, flannel shirt. Now at the time, the Medford Fire Department was still using horse teams to pull its firefighting rigs. The first two horses to join the force were named "Skinny" and "Rastus"; then came "Tom" and "Jerry." But in 1912, the first motorized fire engines arrived on the scene, and let's just say it was an adjustment for everyone involved.

A fun but undocumented story circulated around the firehouse for years and went something like this:

The department's horses were retired when it acquired a gasoline-powered "Pope-Hartford" pumper. A West Medford farmer bought one of the handsome steeds that had been trained to respond without hesitation to the fire bell. One day, the horse and farmer were plowing a field when the bell started clanging.

Well, there was no stopping that horse as he headed on a dead run for the firehouse. Witnesses said he and the farmer plowed a furrow all the way to the railroad tracks that ran in front of the fire station.

Today the horses may be gone, but at least their tales still live on.

Source: "Red Flannel and Flame," by Dawna Curler, *Table Rock Sentinel*, May/June 1989, pp.2-10.

## The Rock Point Bridge

Dawna Curler

An arched concrete bridge spans the Rogue River a few miles west of Gold Hill, Oregon, at a place called Rock Point. For many years in the 1800s, the bridge straddling this stretch of river was a covered wooden bridge. It was on a major stage route connecting northern Oregon settlements with those in California. Lytle White opened a hotel near the bridge to serve stagecoach passengers and for a few years, a little community thrived at Rock

Point but eventually faded away.

The twentieth century brought a new era and many changes. The land surrounding Lytle's stage stop was planted in orchards in 1907 and now supports grape vineyards; the stage stop itself is now a wine tasting room. The rutted dirt stage route was paved and incorporated into the Pacific Highway, which became Highway 99 in the 1930s. The old covered bridge was replaced in 1920 by a concrete one, now picturesque and historic in its own right. Interstate 5 took a slightly different route from the old highway, so that now motorists only glance at the old bridge as they speed by.

Today, the historic Rock Point Bridge receives only local traffic and the occasional history buff wandering the byways of Southern Oregon's past.

Source: "Then and Now: Spanning the years...Structural changes of the Rock Point Bridge" by Dawna Curler, *Southern Oregon Heritage*, Vol.1, No.3, Winter, 1995.

Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with SOHS historian Dawna Curler as the new chief writer and script coordinator. Ms. Curler has a M.A. in Museum Studies from SUNY Cooperstown and has worked for SOHS for the past twenty-two years. Her team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

*As It Was II* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit [www.asitwas.org](http://www.asitwas.org).



would be as important as railroads and a city without an airport would get by-passed by commerce. Sweet was more astute about the future of air travel than he was about automobiles.

In the 1920s, following a series of airline bankruptcies, Congress created the Civil Aeronautics Board to regulate airline routes and rates. More communities were served by airlines under this system and the income from regulated routes gave confidence to financial institutions and investors that loaned airlines money to buy airplanes.

Congress foolishly junked this time-tested system for mythical "market forces" when it supposedly "deregulated" the airlines. It is clear in hindsight those "bargain fares" come at the price of dissipating stockholder assets and eroding employee wages. Not surprisingly, arbitrarily changing the rules of the game has jeopardized the solvency of airlines that played by the old rules and enhanced newcomers who only have to play by the new rules.

Of all American major commercial airplane manufacturers, only Boeing is left standing. Despite last week's news of new orders, Boeing stock dropped. In the airplane manufacturing business the risk of developing any new design is many times the worth of the company. It is clear that investors have reason to worry many airlines may not have the money to pay for new planes they order from Boeing without the government guarantee of airline rates and so many "old rule" airlines in bankruptcy.

It won't matter whether Airbus' or Boeing's vision of the airline industry's future prevails. If investors lack faith in the airlines' ability to pay for new airplanes there won't be any private capital to finance new airplanes.

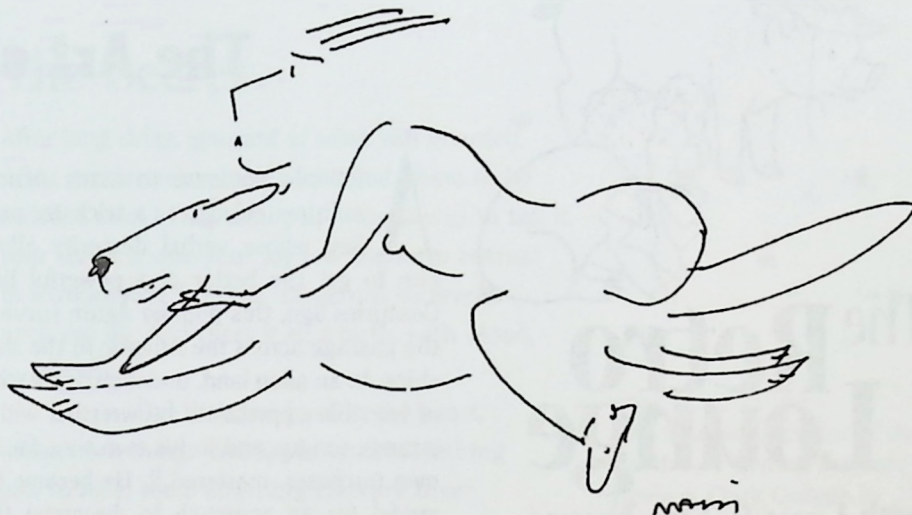
If Boeing goes bankrupt it will be the consequences from congressionally inflicted "deregulation" — not competition from Airbus — that drives it under. ■

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at [Russell@russellsadler.org](mailto:Russell@russellsadler.org).



## LITTLE VICTORIES

*Mari Gayatri Stein*



### COVERING GROUND

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

## PALO ALTO *From p. 13*

musicians play chamber music, mainly string quartets, with one another all year long.

Pat: Do these players aspire to be professional musicians?

Ben: Almost all of them will wind up in other careers, and I encourage them to do so. Music is a very difficult profession, and it's becoming more so. I think these kids are so well-rounded that they will find wonderful ways of making a living. But PACO will make sure that they always will keep music in their lives.

PACO is also an ongoing community. We're coming up on our 40th anniversary season and we've seen PACO members marry each other, and kids from these unions join the orchestra!

Pat: Are there particular challenges and rewards working with younger musicians?

Ben: I might be crazy, but I happen to enjoy teenagers very much. I have worked with professional adults and at the college level for many years, but I find that high school students have an excitement and an openness in their approach. It's a joy to make music with these young musicians;

they play at such a high level that we're really making music. At the senior level we're not talking so much about the notes, but about the music. And that's all you can expect from any orchestra.

Pat: You have performed all over the world in addition to Ashland. Are there some favorite concerts you do?

Ben: I have to say that Ashland is a real highlight of every season. In fact, playing in the Elizabethan Theatre is one of the highlights of my musical career. It's absolutely gorgeous, and we play at twilight. There is this moment when the sun is down and the air becomes golden.... It's just a magical place to make music.

*The Palo Alto Chamber Orchestra, under the direction of Benjamin Simon, will perform in the Elizabethan Theatre of the Oregon Shakespeare Festival in Ashland on Monday, June 27 at 8:30pm. Tickets are available at the Festival Box Office for \$12.00 and \$8.00 (discounted price for JPR Listeners' Guild Members, OSF Members, students and seniors). ■*



## Ham Radio



## The Retro Lounge

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# THEATER AND THE ARTS

Molly Tinsley

## The Art of Signifying

A folktale common to many African cultures celebrates a trickster monkey whose verbal dexterity allows him to get the better of a powerful lion. Centuries ago, this popular figure survived the passage across the Atlantic in the slave ships. In an alien land, under circumstances of horrible oppression, he wrestled with a strange tongue and in his own way, for his own purposes, mastered it. He became the model for an approach to discourse that revels in its margins—the territory of irony and innuendo, parody and paradox—where one talks around a subject, plays riffs on it, never directly stating a point.

African American tradition has coined a term for this dance of language—*signifying*. Signifying serves as a subtle weapon against the powerful, pragmatic lion of white dominance. And within black culture, the ability to signify—to contrive clever put-downs, to tell rambling stories, to argue and boast creatively, in other words to emulate that trickster monkey—earns status and respect.

*Ma Rainey's Black Bottom*, by August Wilson, currently onstage at the Oregon Shakespeare Festival, is as deeply rooted in *signifying* as it is in the blues. Granted the title spotlights one of the mothers of the blues tradition, and two rambunctious blues numbers are actually performed during the play. Yet Ma shows up late in Act One for the recording session the play centers on, long after we're hooked on a struggle for verbal dominance taking place among her four back-up musicians in the band room. And although Ma, as played by Greta Oglesby, is an irresistible force to contend with, a woman exuding entitlement, her stubborn fight for respect from the white record producers becomes a simple sub-plot that punctuates the complex tensions in her group of hired men.

Tim Bond's engaging production makes perfect use of the intimate New Theatre, where William Bloodgood's three-level set maps the politics at work. Highest up and most remote is the glassed-in booth where

the white Sturdyvant (Bill Geisslinger) presides, detached from everything but the business of making money. A flight of stairs leads down to the mid-level recording studio, where Ma seems tenuously to rule, though whatever power she has to demand a Coca Cola, or a speaking role for her stuttering nephew, is contingent on her allowing her own voice to be trapped and sold.

On the bottom level, closest to us, the audience, the band room is as confined and crowded as the hold of a ship. It can barely contain the aging Cutler (Josiah Phillips), Toledo (Abdul Salaam el Razzac), and Slow Drag (Frederick Charles Canada) once the upstart trumpeter Levee (Kevin Kenerly) arrives, driven by musical aspirations, unruly hormones, and a childhood of terrible pain. Levee wants the freedom to improvise on his trumpet, to express his individuality. The others warn him to stick to the same notes they have always played.

While these "jug-band" musicians accept their subjugation to Ma and Sturdyvant, they find compensatory release in word-play. From the minute Levee struts in wearing his new shoes, acting like a "king of the barnyard," they're all over him, insinuating, insulting, trying to cut him down a notch, get him to "fit in." Interestingly, this young man itching to play his trumpet outside the box, can't keep up with any speech that isn't concrete and literal: "I'm talking about what I can see," Levee insists. But Toledo's the star of abstraction and metaphor. His disquisitions lead Levee on a frustrating chase, "from the air to the skin to the door and now trains."

Toledo is an incarnation of the signifying trickster, master of indirection, implication—appropriately, the one who keeps reminding the others of their African heritage. The only one who can read, he also tries to understand the white man's culture, managing to accommodate and subvert it in the same breath. As played with uncanny finesse by el Razzac, he is an utterly fascinating character.



If there is a weakness in this early, breakthrough play of Wilson's, it might have to do, ironically, with the rich complexity of Toledo and his demotion in the end to a pawn in Levee's story. Toledo neither earns nor deserves his death; but Wilson's game plan requires it. Levee, betrayed by the white man, turns against a black man to release his rage. It's symbolically appropriate that Levee should destroy this spokesman for his own roots, but from Toledo's point of view, Toledo is simply in the wrong place at the wrong time.

A common complaint about Wilson's work is that his characters tend to go on too long. But in *Ma Rainey*, this *going on* is part of the point. Upstairs in the recording studio, Ma and Sturdyvant do battle over who will control time. They negotiate fiercely over fifteen minutes. He wants the session to go "like clockwork." After arriving late, she threatens to take all day and half the night. It requires three excruciating takes for her stammering nephew to get his part right.

Downstairs, meanwhile, Toledo, Cutler, and Slow Drag give each other all the time in the world. They pull out a bottle of bourbon, they share a reefer, then launch into their philosophizing, arguing, and storytelling. The verbal structure they build, with its riffs and solos, is as artful and creative as the jazz Levee aspires to: it supports the whole play. I can't imagine removing a single word. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

## TUNE IN

THE BLUE SHOW

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# POETRY

Kim Stafford

## The Secret

After long delay, ignorant of what you guarded  
when it came volcanic to your mind, there to be  
hoarded smoldering until you found a way to tell it,  
your secret is out—your joy too tender to entrust  
to anyone, your pain too dangerous to reveal  
until you do. And there it is: a birth, with blood,  
to celebrate.

But then the bowl in the heart,  
where such things first appear, has something  
new to hide, some fingerling creature silver  
in the dark, with jagged fins and tender wings  
that must be held, locked up, suppressed, fed  
crumbs as you fend off the world. *Little one,*  
*must you leave me now?*

Thus we breathe our holy secrets one by one.

## A Prayer by the Tigris

19 March 2003

Let me be light from the morning star,  
the glimmer between worlds.  
I am what you cannot see—at midnight  
or noon. I am the child in war  
putting my candle in a paper boat  
at the call to prayer. My mother says  
when I die I will be a secret.  
Little boat, you are my sister  
I put light in. Go find me  
a place to be. Allah is great,  
you are small. Go tell them  
your brother is here. My mother,  
my father, we—we are a secret,  
we are a boat, we are a light.  
We are the star that sees you.  
What we lost will be you,  
my mother says.

Kim Stafford, Director of the Northwest Writing Institute at Lewis & Clark College in Portland, read in the Rogue Valley in February and conducted a workshop there in March. His most recent books are *The Muses Among Us* (University of Georgia Press, 2003), a book on writing; *Early Morning* (Graywolf Press, 2002), a memoir about his father; and *A Thousand Friends of Rain: New and Selected Poems, 1976-1998* (Carnegie-Mellon University Press, 1999). His book of essays, *Having Everything Right: Essays of Place* (Confluence Press, 1986), which won a Western States Book Award, was recently selected as one of 100 books from 1800-2000 that "exemplify the best of Oregon's rich literary heritage." The 100 books are featured in a year-long exhibit at the Oregon State Library in Salem. "A Prayer by the Tigris" was printed as a limited-edition broadside by lone goose press.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry  
editors  
126 Church Street,  
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*Caitlin Tully, violinist*



*Lynn Harrell, cellist*



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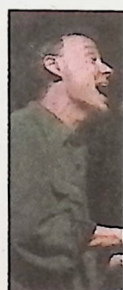


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